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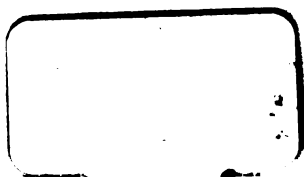


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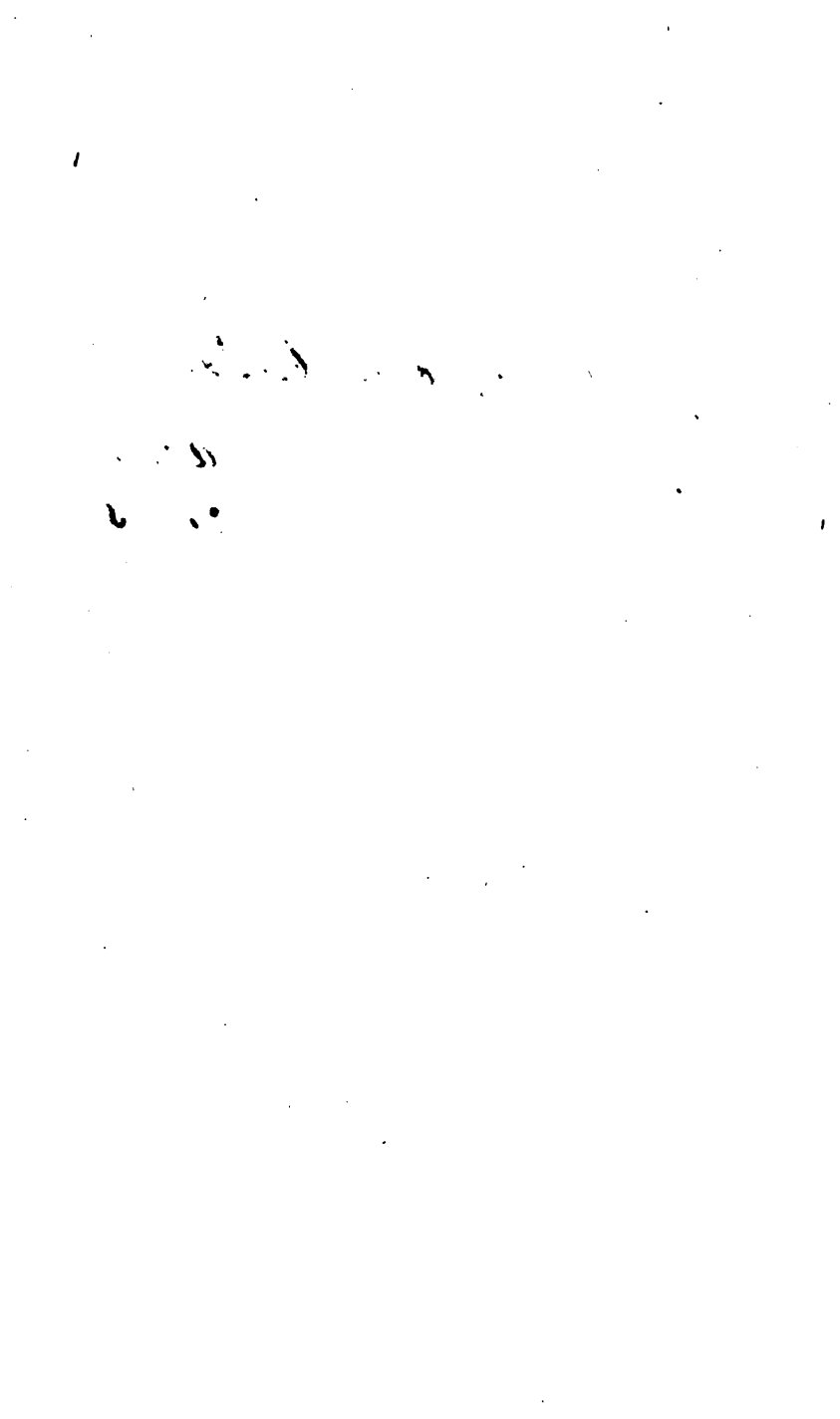




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A
SELF-TEACHING READER,
FOR THE
STUDY OF THE PRONUNCIATION
OF THE
FRENCH LANGUAGE:

AFTER
A PLAN ENTIRELY NEW,
WHICH WILL ENABLE THE AMERICAN AND ENGLISH STUDENT TO
ACQUIRE WITH FACILITY A CORRECT PRONUNCIATION, WITH
OR WITHOUT THE ASSISTANCE OF A TEACHER.

BY COUNT DE LAPORTE,
INSTRUCTOR IN THE FRENCH LANGUAGE IN HARVARD UNIVERSITY.

Second Edition,
CAREFULLY REVISED, AND MUCH IMPROVED UPON THE FIRST.

BOSTON:
WILLIAM D. TICKNOR & COMPANY.

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P R E F A C E .

THIS work, the second edition of which we present to the public, speaks for itself, and requires no commentary on our part. It is founded on the principle of mnemonics, which consists in comparing a fact which we wish to remember with another already present to our mind. It has none of the faults so justly imputed to that system which, in order to represent the sounds of a language, uses the letters of another, — a system condemned by most grammarians, as having a tendency to impress upon the memory of the student a wrong spelling of the language which he is desirous to acquire. Although, as we admit, it is impossible to find in the English and French languages two sounds exactly similar, yet no one can deny that there is a strong analogy between most of them, which may give an idea of what the sound should be. If the pupil has the assistance of a teacher, the task of the latter will thus be greatly diminished ; and if he studies alone, he will have a guide, which, if not perfect, will enable him to go not blindfold in the numerous paths of this intricate labyrinth.

Our own experience since we have used this work, and the rapid sale of its first edition, tell us of its advantages ; and we feel confident that the public will more and more ascertain, that, in preparing this work, we have done something useful, however daring the attempt may be considered.

It is important to remark here, that it is sometimes necessary, for the sake of euphony, to connect words together in reading ; but there are no fixed rules about it, except in a very few cases ; taste is almost the only guide. We have therefore marked with care such words as should be joined together,

expecting that time and practice will form the ear of the student, so as to guide him afterwards, when reading other books, or speaking.

We recommend to those who may make use of this work, to pay particular attention to the pronunciation of monosyllables ending with *e* mute; these words have all been marked as they should be pronounced. A little practice will soon enable the pupil to overcome this difficulty.

In preparing this new edition, we have suppressed some parts of the first, as not being of a practical use, and diminished the number of reading lessons to thirty-six. Many scholars may begin to read in common books before having passed through the whole; it is for the teacher to appreciate, through the proficiency of his pupils, whether the moment has come when he can dispense safely with the use of this work.

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PRONUNCIATION.

As we have, in our Grammar, but slightly spoken of pronunciation, referring to this book for a more complete explanation, we will now state all that we think it necessary to acquire theoretically in this difficult matter, leaving to the teacher the care of accomplishing the rest. The trouble which a foreigner finds in pronouncing the French language does not arise from the multiplicity of sounds, nor even from any material difficulty in sounding them right, but from the deficiency of the orthography. This deficiency appears in three principal ways.

1st. The same letter, which should always represent the same sound, is pronounced in several ways ; thus the letter *a*, which is short in *patte*, paw, is long in *flamme* ; the letter *e*, without an accent, which is mute at the end of words of more than one syllable, sounds as *e* in *her* in monosyllables, and in the middle of words is sometimes mute, sometimes not ; the letter *t* is sometimes hard, as in *bastion*, and then soft, as in *désolation*, which sounds as if written *desolacion*.

2d. The same sound, which should always be represented by the same letter or by the same assemblage of letters, is designated in several ways. Thus, the sound *o* is represented as follows : *au*, *aux*, *haut*, *os*, *eau*, *aulx*, &c. ; the sound *an*, as in *anterior*, is represented by *an*, *am*, *en*, *em*, *ean*, &c.

3d. Letters, which should always represent sounds, are often mute ; as, nearly all consonants at the end of words ; *ent* in the third person plural of verbs ; *e* and *es* when terminating words, &c.

But this difficulty is not peculiar to the French language ; it exists in the English to the same, if not to a greater, extent ; and has caused one of the best writers, Volney, to say, that the alphabets of these

two languages, for their oddity and incoherence, are worthy of the times of ignorance in which they originated.

This remark is important, because it shows the English pupil, that the difficulties he has to encounter, in learning French, are nearly all of the same nature as those which he has already conquered in his own language.

Before exposing the method we intend to use in order to enable our pupils to acquire a good French pronunciation, we will take the alphabet, and explain the different sounds of each of the letters, and afterwards those of the diphthongs.

The French alphabet is composed of twenty-five letters; *a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z.*

W does not belong to the French language; if it is sometimes used in the orthography of some foreign names, it is only in order to preserve to those names their nationality, and we recommend to give that letter the same sound which it has in the language from which the name is derived.

These twenty-five letters are divided into consonants and vowels.

The vowels are five in number; *a, e, i, o, u.* The letter *y* is sometimes considered as a vowel, sometimes as a diphthong.

These letters are called vowels, because they are sounded by a simple emission of the voice. But these five or six vowels combined together, and with some of the consonants, produce other simple sounds, which, preceded or followed by the consonants, compose the musical vocabulary of the French language.

These simple sounds are twenty in number, as follows:

a, â, e, é, ê, î, î, o ô, u, û, eu, êu, ou, ôu, an, in, on, un.

These twenty simple sounds are sometimes represented by the assemblage of other letters.

We will now examine these twenty sounds separately; and in order to enable pupils to recognize them, when represented by other letters, and to refer to the similar sounds in the English language, we will mark them by numbers from one to nineteen, one of the numbers being used twice, as may be seen in the following list:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	
<i>a</i>	<i>â</i>	<i>e</i>	<i>é</i>	<i>ê</i>	<i>ê</i>	<i>i</i>	<i>î</i>	<i>o</i>	<i>ô</i>	<i>u</i>	<i>û</i>	<i>eu</i>	<i>êu</i>	<i>ou</i>	<i>ôu</i>	<i>an</i>	<i>in</i>	<i>on</i>	<i>un</i>

When any vowel or consonant should be mute, it will be marked with a cipher (°).

OF VOWELS.

OF THE SOUND ¹*a*.

This letter, without an accent, sounds as the same letter in the English word *ha*! The same sound is the result of the combination of the two letters ¹*ea*, and is marked thus in all the words in which the consonant *g*, placed before them, should be sounded soft, as will be explained in speaking of this letter; as in the words ^{7 16 1 1}*il engagea*, ^{7 1 1 1}*il partagea*. Therefore, ¹*a* and ¹*ea*, having the same sound, will be marked by the same number, ^{1 1}*a*, *ea*.

The grave accent, which is placed over the *a* to show that this word ¹*à* is a preposition, and not the third person singular of the verb *to have*, in the present of the indicative, having no influence over the sound of that letter, *à*, with a grave accent, will receive the number (¹) also. This sound is also produced by the letter *e* before *mn*, as in the word ^{1 0}*femme*, woman; and also by the letters *en*, in the word *ennoblir* (to make a person noble), which is pronounced ^{1 9 7}*en-no-blir*; in *solennel*, which is pronounced ^{9 1 5}*so-len-nel*. Thus the sound ¹*a*, in the word *ha*! &c., which is represented in French by ^{1 1 1 1 1}*a*, *ea*, *à*, *e*, *en*, will be recognized by the number (¹) placed over these five signs: ^{1 1 1 1 1}*as*, *a*, *ea*, *à*, *e*, *en*.

OF THE SOUND ²*â*.

The sound of *a*, with the circumflex accent (²*â*), is nearly similar to that of the letter *a* in *arm*. The circumflex accent is the result of the suppression of the letter *s* after the vowel, as it was used in the old French orthography in the words *asmes*, now ^{2 0}*âmes*, *paste*, now ^{2 0}*pâte*, &c.

The same sound is produced by the union of the two letters *êû*, and is expressed thus in all the words in which the consonant *g*, placed before them, should be sounded soft, as we will explain when speaking of this letter; as in the words ^{15 16 1 2 0 15 0 1}*nous engageâmes*, *nous par-*

The same sound is produced by the combination of the following letters ; ⁴ai in the word ⁴¹¹*aigu*, sharp ; ⁴eai in ⁴*geai*, jay ; ⁴ée in ^{1.0}⁴*année*, year ; ⁴æ, in ⁴⁹¹⁰*œsophage*, œsophagus ; ⁴er, at the end of a word, when the following word begins with a consonant or *h* aspirated ; sometimes these two letters, *er*, have a different sound at the end of certain words, which they keep in the middle of all words ; it is that of *e'r* in the abbreviation of the English word *ever*, in poetry *e'er*. But we will mark this sound when speaking of the consonant *r* itself.

This sound is also produced by the two letters ⁴ez, in the second person plural of the verbs ; as, *vous* ⁷⁴*lisez*, you read ; *vous* ¹⁵⁴⁴ *aimez*, you love, &c. ; also in the noun ⁴*nez*, nose ; and in the preposition ⁴*chez*, which has no equivalent in English, and means *at one's house*.

This sound is also produced by the letters ⁴és, as in ¹⁸⁴*bontés* ; by the letters ⁴ef, in ⁴*clef*, a key, and ⁴efs, in ⁴*clefs* ; by the letters ⁴ed, as in ⁷⁴*pied*, foot, and ⁴eds, as in ⁷⁴*pieds*, feet ; by the letters ⁴ais, in ⁸⁴*je sais*, I know, and ⁴ait, in ⁷⁴*il sait*, he knows.

Thus the sound *é*, marked ⁴é, is the result of the following combinations of letters : ⁴ai, ⁴eai, ⁴ée, ⁴æ, ⁴er, ⁴ez, ⁴és, ⁴ef, ⁴efs, ⁴ed, ⁴eds, ⁴ais, ⁴ait, and ⁴et, which will therefore be found marked with the number (4) over them.

OF THE SOUND ⁵è.

The sound *è*, with the grave accent over the *e*, is nearly similar to that of the English *c*, in *e'er*, an abbreviation for *ever*, &c. This sound has several slight shades of variation, but so difficult to describe and to perceive in pronouncing, that we will not mention them here ; it belongs to a teacher to illustrate them to his pupils.

The same sound is produced by the following combinations of letters ; ⁵ai, ⁵ei, ⁵aie, ⁵es, ⁵ait, ⁵ais, ⁵ès, ⁵et, ⁵ets, (see the preceding sound) ; as in the words ⁵⁰*aide*, help, ⁹⁰*monnaie*, money, ¹⁵⁰*baleine*, whale,

⁵baie, bay, ⁵les, the (plural), ⁷il ⁵aimait, he loved, ⁵j'aimais, I loved,
¹acçès, access, ⁰secret, secret, ⁰secrets, secrets, ⁵mer, sea.

The sound ⁵ê is also produced by the letter *e*, without the grave accent, when in the same syllable this letter *e* is followed by a consonant which is pronounced; as in the words, ⁵bec, ⁵sep, ⁵sel, ¹⁶enfer, in which the consonants, *c*, *p*, *l*, *r*, are sounded.

OF THE SOUND ⁶ê.

The sound ⁶ê, with a circumflex accent, resembles that of the letter *e*, in the words *there*, *where*, when these words are pronounced with great emphasis.

This sound is of the same nature as the preceding ⁵ê, but a little broader, and requires the mouth to be a little more open; it results from the suppression of the letter *s* in the words where it belongs; as, *mesme*, now ⁶*même*; *estes*, now ⁶*êtes*, &c.; and is intended to preserve to those words the same pronunciation they had before.

This sound ⁶ê, is also produced by ⁶âi, as in the words ⁶âiné, the eldest, ⁶fâite, the top of a house, &c.

OF THE SOUND ⁷i.

This sound is similar to that of the English letter *e*, in the word *heat*, &c.

This sound has no difficulty when represented by the letter *i*; but it is also produced by *y*, and then some explanations are necessary.

The letter *y* is preceded either by a vowel or a consonant; when preceded by a consonant, *y* sounds exactly like ⁷i: as in the words ⁷symétrie, symmetry; ⁷sybille, sybil, &c.; but when this letter is preceded by a vowel, then it takes sometimes the place of *ii*; the first *i* is joined with the preceding vowel, and forms a diphthong with it, as we shall see hereafter, in speaking of these sounds; and the other *i* either forms a syllable by itself, or is joined to the next letter or letters to form a syllable with them; as in the words *abbaye*, convent, which is pronounced as if written ¹abbai-⁰ie; *moyen*, which is pronounced

⁹⁻¹⁷⁻¹⁷
moi-ien, in which *oi* and *ien* form two diphthongs, but there are words in which *y* although placed between two vowels, keeps its natural sound of *i*, as in ¹⁷⁻¹⁷*payer*.

In the verbs, whose infinitive is written with a *y*, as, *envoyer*, to send, *payer*, to pay, &c., the letter *y* may be followed or not by a mute syllable; if the next syllable is mute, *y* is replaced by *i*, which then sounds as this letter would, according to the formation of the syllable; as in the words ⁵*je paie*, I pay, ^{16 2-1}*j'envoie*, I send, ⁷*ils paient*, they pay, ^{7 16 2-1 0}*ils envoient*, they send; if the next syllable is not mute, then *y* sounds as *ii*, as we have already said; as in the words ^{5 7-18}*nous payons*, *nous pai-ions*, we pay; ^{50 5 7-4}*vous essayez*, *vous essayi-iez* (*iez* being a diphthong, the two sounds ('⁴')) must be pronounced quickly.)

In some tenses of these verbs, as the imperfect and present of the subjunctive, the letter *y* is followed by an *i*; as *nous envoyions*, we sent, *que nous essayions*, that we may try; then *y* sounds as a single *i*, and the words, being written as with *ii*, are pronounced, as has been stated above; ^{15 16 2-1.7-18 0 3 11 5 0 5 7-18}*nous envoi-ions*, *que nous essayi-ions*,—*oi*, *ion*, forming two diphthongs.

The letter *i* is sometimes mute, as in the words ^{0 1 0 4}*poignard*, *poignée*, ^{0 7 0 0 5 0 16 0 1.0}*poitrine*, *poignet*, *poignant*, *poitrail*, and in words of which these are the roots.

The letter *i* is also silent, when placed before *l* or *ll*, and preceded by another vowel; it shows then only, that this *l* or *ll* is liquid, as we shall see hereafter; as in the words ^{1 1.0 15.0 7 4 16}*travail*, work, *bouillir*, *éventail*, fan, &c., which are pronounced as if written ^{1.0 1 1 15 7}*traval*, *boullir*, ^{4 16 1}*évental*, giving to the *l* or *ll* the liquid sound.

The letter *i* is sometimes found with two dots over it, as *ï*; these dots are called *trema*, or *dieresis*, and indicate that the letter *ï* must be sounded by itself, and should be marked ⁷*ï*, as in the words ^{1.7}*hâïr*, ^{0 4 9.7 0}*héroïne*, &c.

The sound ⁷*ï* is also produced by the following arrangement of letters: ⁷*æ*, as in ⁷*je lis*, I read; ⁷*it*, as in ^{7 7}*il lit*, he reads; ⁷*ys*, as in ^{18 0}*fleurs*
 2

de lys, lily flowers ; but if the word *lys* is employed by itself, the *s* is sounded.

Thus the sound *i* is represented in French as follows ; *i*, *y*, *ï*, *is*, *it*, *ys*.

There is no way for a foreigner to know when the sound *i* should be represented by *i* or *y*, but by the etymology of the word itself ; if the word is derived from the Greek, and has, in that language, the letter *upsilon*, this letter is replaced in the French word by *y* ; but as the knowledge of the Greek is not general, we will give here a list of French words written with *y*, which are most generally used.

List of the Words most generally used, in which the Sound i is expressed by the Letter y.

abyrne	cymaise	homonyme	hystérique
acolyte	cymbale	hyacinthe	ichtyologie
alchymiste	cynique	hyades	idyle
améthyste	cynisme	hydraulique	labyrinthe
Amphyctions	cynocéphale	hydre	larynx
amygdales	cynosure	hydrocèle	lybie
analyse	cyprès	hydrogène	lycée
androgyné	cypris	hydrographie	lycie
ankylose	cythère	hydromel	lymphe
anonyme	cytise	hydrophobie	lynx
aphye	dactyle	hydropisie	lyon
apocalypse	dey	hyène	lyre
apocryphe	dissyllabe	hyères	lys
azyme	dithyrambe	hygiène	Lysandre
Babylone	dryade	hygromètre	martyr
borborygme	dyle	hymen	martyre
tacochyme	dynastie	hyménée	métaphysique
chrysalide	dysenterie	hymne	métempsychose
chrysocolle	Égypte	hypallage	métonymie
chyle	Élysée	hyperbate	mnémonysme
chypre	emphytéotique	hyperbole	monosyllable
clepsydre	empyrée	hyperborée	myopie
clystère	encyclopédie	hypermenestre	myriagramme
collyre	enthymème	hypocondriaque	myriamètre
coryphée	érysipèle	hypocras	myrrhe
corybante	étymologie	hypocrite	myrte
cyclade	Euphrosyne	hypothénuse	mystère
cyclope	gymnase	hypothèque	mystérieux
cygne	gymnique	hypothèse	mystificateur
cylindre	Hippolyte	hypotypase	mystique

mythologie	polynome	pyrrha	symptôme
néophyte	polype	pyrrique	synagogue
nyctalope	polysyllabe	Pyrrhus	synallagmatique
nymphé	polytechnique	pythée	syncope
nymphée	polythéisme	pythiques	syndic
Odyssée	porphyre	satyre	synecdoque
Olympe	presbytère	sybille	synode
Olympiade	prosélyte	stéréotype	synonime
onyx	prototype	style	synoptique
oxyde	prytanée	stylet	syntaxe
oxygène	pseudonyme	styx	synthèse
oxymel	Psyché	sycomore	système
panégryrique	Puy-de-dôme	sycophante	thym
paralysie	pygmée	syllabe	tympan
péristyle	pylore	sylogisme	tympanon
physionomie	pyramide	sylphe	type
physique	Pyrénées	symbole	typographie
polygamie	pyréthre	symétrie	tyron
polyglotte	prytologie	sympathie	zéphyr
polygone	pyrite	symphonie	zéphyre

Note. When the letter *y* is used at the beginning of a word, or employed by itself, signifying *there, to it, to them*, as *y, yeux, &c.*, this letter has the simple sound of ⁷*i*.

OF THE SOUND ⁸*i*.

The sound ⁸*i* is similar to that of *ee*, in English, in the word *eel*.

This sound is nearly similar to that of ⁷*i*, but a little longer; as in the words ^{1 8 0}*épître*, *epistle*, ^{8 0}*gîte*, *covert*, &c.

This sound is also produced by the two letters *ie*; as in the words ⁸*partie*, *part*, ^{9 8}*folie*, *folly*, ^{9 8}*jolie*, *pretty* (feminine).

The circumflex accent is put over the *i* to supply the place of the letter *s*, which formerly followed the *i*; as, *épistre*, *giste*, *fismes*, *distes*, &c., instead of ^{1 8 0}*épître*, ^{8 0}*gîte*, ^{8 0}*fimes*, ^{8 0}*dites*, &c., used now.

Thus the sound ⁸*i* is produced by the following letters: ^{8 8}*i, ie*.

D:

OF THE SOUND ⁹*o*.

This sound is found in English in the word *of*.

There are in French several slight variations in the sound of this

vowel, but they cannot be expressed by words ; it belongs to the teacher to illustrate them to the pupil.

The general sound of this letter has no difficulty ; it is similar to that of the same letter in English in the example above given, and is found in French in the words ^{9 0} *mode*, ^{9 0} *fashion*, ^{9 0} *corde*, ^{9 0} *rope*, ^{9 0} *porte*, door, &c.

This sound is also produced by the combination of the following letters : ⁹ *au* in ^{9 9 0} *aurora*, ⁹ *eo* in ^{1 9 5} *flageolet*, *flageolet*.

Thus the sound ⁹ *o* is represented by ^{9 9 9} *o*, *au*, *eo*.

OF THE SOUND ¹⁰ *ô*.

This sound is similar to that of the English letter *o* in the words *over*, *more*, *no*, *bone*, *rope*, &c., and is found in the following French words : ^{10 0} *côte*, *coast*, ^{0 10 0} *Rhône*, *Rhone*, ^{10 0} *dôme*, *cupola*, &c.

This sound is also produced by the following combinations of letters : ^{10 13} *au*, in ^{1 10} *auteur*, *author* ; ¹⁰ *eau*, in ¹⁰ *marteau*, *hammer* ; ^{10 0} *aux*, to the (plural) ; ¹⁰ *os*, *bone* ; ¹⁰ *aulx*, (plural of) *garlic* ; ^{10 0} *eo*, in ¹⁰ *geôle*, a prison ; ¹⁰ *aut*, in ^{4 10} *haut*, *high* ; ^{4 10} *ot*, in ^{7 10} *dévo*t, a devotee ; ¹⁰ *o*, in foreign nouns, as ^{11 10} *du o*, *duette*, ^{4 10} *zéro*, *zero* ; and by ^{7 10} *op*, in ¹⁰ *sirop*, *syru*p, ¹⁰ *trop*, too much.

Thus this sound ¹⁰ *ô* is represented by ^{10 10 10 10 10 10 10} *au*, *eau*, *eo*, *aut*, *aux*, *os*, *aulx*, ^{10 10 10} *ot*, *o*, *op*.

The circumflex accent is placed over the *o*, in this sound, to replace the letter *s*, which is omitted now, and in order to preserve the same sound to the syllable thus altered ; as, ^{10 0} *coste*, now ^{10 0} *côte* ; ^{10 0} *Rhosne*, now ^{10 0} *Rhône* ; ^{10 0} *dosme*, now ^{10 0} *dôme*, &c.

OF THE SOUND ¹¹ *u*.

This sound does not exist in the English language ; the only word in which may be heard something like it is *twist*, where the *w* has a sound approaching that of ¹¹ *u*, when pronounced slightly. It is for the

teacher to show his pupils how to produce this sound, which is very difficult, unless the lips are disposed properly.

This sound is found in the following words: *but*, *butt*, *amuser*, to amuse, *mur*, wall, &c.

It is also produced by the combination of the following letters: *eu*, in *gageure*, wager; *eue*, in *eue*, had (past participle feminine of the verb *to have*); *ue*, in *laitue*, lettuce; *ut*, in *il reçut*, he received; *us*, in *je reçus*, I received.

The letter *u*, with the sound *u*, is sometimes found represented by *û*, with a diæresis, which shows that this letter must be sounded by itself; as in the words *Esau*, *Antinoüs*, &c.

A grave accent is sometimes placed over the letter *ù*, as in the word *où*, where, but it has no effect upon its pronunciation; it is used only to distinguish one word from another, which is spelt and sounded similarly; thus, *où* means where, and *ou*, or.

Thus the sound *u* is represented by *u*, *eu*, *eue*, *ue*, *ut*, *us*, *û*.

The letter *u* is sometimes silent, as in the words *que*, *Grecque*, &c., and then, as a silent letter, will be marked with a cipher.

OF THE SOUND *û*.

This sound has no corresponding one in English; it is similar to that of *u*, but a little broader; as in the French words *flûte*, flute, *nous fûmes*, we were, *crû*, grown, &c.

This sound is also the result of the following combinations: *eu*, in *nous eûmes*, we had; *ue*, in *çigue*, hemlock.

The circumflex accent is the result of the suppression of the letter *s* after the vowel *u*, as it was in the ancient orthography; thus, *nous fusmes* is written now *nous fûmes*, we were; *fluste* is written *flûte*, &c.

Thus the sound *û* is represented by *û*, *eu*, *ue*.

OF THE SOUND ⁷y. (See the sound ⁷i.)

OF THE SOUND ¹³eu.

The two vowels *e*, *u*, combined together, form a sound nearly similar to that of the English *u* in *fur*, &c.

This sound exists in the words ^{13 0}*heure*, ^{9 0 13}*hour*, ^{13 0}*bonheur*, happiness, ^{13 9 0}*Europe*, &c.

The same sound is also produced by the following combinations of letters : ¹³*æu*, in ¹³*æuf*, egg ; ^{13 5}*æi*, in ^{4 13}*æillet*, carnation ; ^{4 13}*uei*, in ^{4 13}*écueil*, &c.

The combination *eu*, followed by the letter *r*, produces a sound exactly similar to that of *u* in the English word *fur*, and will be found marked (¹³).

Thus the sound ¹³*eu* is represented by ^{13 13 13 13}*eu*, ¹³*æu*, ¹³*æi*, ¹³*uei*.

OF THE SOUND ¹⁴eû.

The sound ¹⁴*eû* is somewhat similar to the preceding, only a little deeper, and is produced by closing the lips a little more than for the preceding. It is found in the following French word : ^{14 0}*jeûne*, fasting ; and has no corresponding sound in English.

This sound is also produced by the following combinations : ¹⁴*æud*, in ¹⁴*næud*, knot ; ¹⁴*æufs*, in ^{0 14}*æufs*, eggs ; ^{7 14}*eue*, in ^{7 14}*queue* ; ^{7 14}*eux*, in ^{7 14}*yeux*, eyes ; ^{7 14}*eut*, in ^{7 14}*il veut*, he wishes.

The assistance of a teacher is necessary in order to the right apprehension of the several variations of this sound, as well as that marked (¹³).

Thus the sound ¹⁴*eû* is represented as follows : ^{14 14 14 14}*eû*, ^{14 14}*æud*, ^{14 14}*æufs*, ^{14 14}*eue*, ^{14 14}*eux*, ^{14 14}*eut*.

OF THE SOUND ¹⁵ou.

The letters *o*, *u*, united together, form a simple sound, ¹⁵*ou*, similar to that of *oo* in *too*, or *u* in *bull*.

This sound presents no difficulty, being the same in all cases ; it

results also from the following combinations : *out*, in *tout*, all ; *ous*, in *vous*, you ; *oux*, in *jalous*, jealous ; *oul*, in *soul*, drunk ; *u*, after the letter *q* in *équateur*. The grave accent, which is sometimes placed over the syllable *ou*, does not change its pronunciation. (See the letter *u*.)

Thus the sound *ou* is the result of the following combinations : *ou*, *out*, *ous*, *oux*, *oul*, *ou*, *u*.

OF THE SOUND *ôû*.

This sound is similar to that of the English letters *oo* in the words *fool*, *moon*, &c. It differs from the preceding in being a little longer, as may be seen by the corresponding English sound ; as in *joûte*, *coûte*, &c.

This sound is also produced by the following combinations ; *août*, in *Août*, August ; *oue* in *joue*, cheek.

Thus the sound *ôû* is produced by the following combinations : *ôû*, *août*, *oue*.

OF NASAL SYLLABLES.

Nasal Syllables are those which are formed by the union of the vowels, *a*, *e*, *i*, *o*, *u*, and the simple sounds *ai*, *ea*, *ei*, *eo*, *eu*, with the consonants *m*, *n*.

The combinations of these ten simple sounds with *m* and *n* produce four new simple sounds, called nasals, represented as follows : *an*, *in*, *on*, *un*.

These sounds are called nasals, because the air which produces them, after having, by aspiration, reached the nose, descends from it into the mouth ; and by this double operation gives to the voice a peculiar tone, thus called on account of its origin.

The nasal sounds, instead of being an imperfection in the French language, add to its harmony by introducing a variety in its expression which does not exist in other languages ; but these sounds, to

be well understood, require the attendance of a good teacher and a constant attention in practice. We will say here all that may be conveyed theoretically; the pupil will learn the rest from his instructor.

16
OF THE SOUND *an*.

This sound does not exist in English in its purity, but we hear something like it in the word *aunt*, &c. It exists in the French words ^{16 4 7 13}*antérieur*, ¹⁶*anterior*, ^{16 0}*an*, *year*, *antre*, cavern, &c.

This sound is also produced by the several following combinations :
^{16 16 16 16}*am*, ^{16 7 7-13}*ean*, ¹⁶*em*, ^{16 9-1}*en*, as in ¹⁶*ambition*, *ambition*, ¹⁶*Jean*, *John*, ¹⁶*emploi*, *em-*

^{16 16 0}*ployment*, ¹⁶*entendre*, to hear; ^{16 0 16}*and*, in ^{16 0 16}*quand*, when; ¹⁶*ant* in ¹⁶*quant*; ^{16 17}*ans*, in ¹⁶*sans*, without; ^{16 16}*ang*, in ^{16 16}*sang*, blood; ^{16 16}*anc*, in ^{16 16}*banc*, bank; ^{16 16}*amp*, in ^{16 16}*camp*, camp; ^{16 9 0 16}*ems*, in ^{16 7 4 16}*tems*, time; ^{16 16}*emps*, in ^{16 16}*temps*, time; ^{16 16}*emt*, in ^{16 16}*exemt*; ^{16 16}*ent*, in ^{16 16}*comment*, how; ^{16 16}*end*, in ^{16 16}*il prétend*, he pretends; ^{16 16}*ens*, in ^{16 16}*sens*, sense; ^{16 16}*ends*, in ^{16 16}*je prends*, I take; ^{16 16}*aon*, in ^{16 16}*paon*, a peacock; ^{16 16}*aen*, in ^{16 16}*Caen* (the name of a city).

Thus the sound *an* is produced by the following combinations : ^{16 16 16 16 16 16 16 16 16 16 16 16 16 16}*am*, ^{16 16 16 16}*ean*, ^{16 16 16 16}*em*, ^{16 16 16 16}*en*, ^{16 16 16 16}*anc*, ^{16 16 16 16}*and*, ^{16 16 16 16}*ant*, ^{16 16 16 16}*ans*, ^{16 16 16 16}*ang*, ^{16 16 16 16}*amp*, ^{16 16 16 16}*ems*, ^{16 16 16 16}*emps*, ^{16 16 16 16}*emt*, ^{16 16 16 16}*ent*, ^{16 16 16 16}*end*, ^{16 16 16 16}*ends*, ^{16 16 16 16}*ens*, ^{16 16 16 16}*aon*, ^{16 16 16 16}*aen*.

17
OF THE SOUND *in*.

This sound does not exist in English in its purity, but we may have an idea of it from the English word *anchor*, in which *an* has nearly the same sound as *in*, in French.

It is found in the French words ^{17 9 7}*impoli*, ¹⁷*impolite*, ¹⁷*fin*, ¹⁷*end*, ¹⁷*faim*, ¹⁷*hunger*, ^{17 0}*pain*, bread, ^{17 0}*peintre*, painter. It is also represented by the following combinations : ¹⁷*inq*, in the word ¹⁷*cinq*, five, when placed before a word beginning with a consonant or *h* aspirated; ^{17 5 17}*ins*, in ^{17 5 17}*dessins*, drawings; ^{17 17}*int*, in ^{17 17}*il vint*, he came; ^{17 17}*aims*, in ^{17 17}*daims*, deer; ^{17 17}*ains*, in ^{17 17}*je*

¹⁷*orais*, I fear ; ¹⁷*aint*, in *il craint*, he fears ; ¹⁷*eing*, in *seing*, sign ; ¹⁷*eins*, in *seins*, bosoms ; ¹⁷*eint*, in *ceint*, girdled ; ¹⁷*en*, in *bien*, well ; in any word ending in *ien*, or *iens*, and in all the tenses of the verb *tenir* and its derivatives, whether they are ending in *iens*, or *ient*, as ⁷⁻¹⁷*je tiens*, ⁷⁻¹⁷*il tient* ; also in the word ^{3 1 17}*examen*, and a few others of a Latin origin ; ¹⁷*ym* in ^{17 9 0}*symbole*, symbol ; ¹⁷*yn*, in ^{17 1 0}*syntaxe*, syntax.

Thus the sound *in* is produced by the following combinations of letters : ¹⁷*im*, ¹⁷*in*, ¹⁷*aim*, ¹⁷*ain*, ¹⁷*ein*, ¹⁷*inq*, ¹⁷*ins*, ¹⁷*aims*, ¹⁷*ains*, ¹⁷*aint*, ¹⁷*eing*, ¹⁷*eins*, ¹⁷*eint*, ¹⁷*en*, ¹⁷*ens*, ¹⁷*ent*, ¹⁷*ym*, ¹⁷*yn*.

18 OF THE SOUND *on*.

This sound, nearly, exists in English, in the word *song*, &c.

It is found in French words, represented by the following combinations : ¹⁸*aon*, in *taon*, horse-fly ; ¹⁸*aons*, in *taons*, horse-flies ; ¹⁸*om*, in ^{18 5}*complet*, complete ; ¹⁸*omb*, in *plomb*, lead ; ¹⁸*omps*, in *je romps*, I break ; ¹⁸*ompt*, in *il rompt*, he breaks ; ¹⁸*on*, in *bouton*, button ; ¹⁸*onc*, in *donc*, then ; ¹⁸*ond*, in ^{9 18}*profond*, deep ; ¹⁸*ong*, in *long*, long ; ¹⁸*ons*, in ^{9-1 18}*poissons*, fishes ; ¹⁸*ont*, in ^{5 0 18}*ils aimeront*, they will love ; ¹⁸*eon*, in ^{18 5}*plongeon*, plun-geon ; ¹⁸*eons*, in ^{18 18}*plongeurs*, plungeons ; ¹⁸*un*, in ^{18 5}*Munster*, Munster, (the name of a city) ; and in ¹⁸*um*, in ^{18 5}*Humber* (a proper name).

Thus the sound ¹⁸*on* is the result of the following combinations of letters : ¹⁸*aon*, ¹⁸*aons*, ¹⁸*om*, ¹⁸*omb*, ¹⁸*omps*, ¹⁸*ompt*, ¹⁸*on*, ¹⁸*onc*, ¹⁸*ond*, ¹⁸*ong*, ¹⁸*ons*, ¹⁸*ont*, ¹⁸*eon*, ¹⁸*eons*, ¹⁸*un*, ¹⁸*um*.

19 OF THE SOUND *un*.

This sound is nearly similar to that of *un* in the English word *uncle*, &c.

In French words, it is represented in the following manner : ¹⁹*un*, in ^{1 19}*parfum*, perfume ; ¹⁹*uns*, in ^{1 19}*parfums*, perfumes ; ¹⁹*un*, in ^{17 9 19}*infortun*,

importune ; ¹⁹uns, in ^{17 9 19}importuns, (plural of *importune*;) ^{19 18 19}unt, in *emprunt*,
loan ; ¹⁹eun, in à ¹⁹jeun, fasting.

Thus the sound ¹⁹un is the result of the following combinations
of letters : ^{19 19 19 19 19 19}um, uns, un, uns, unt, eun.

Remarks on the preceding Sounds.

If books were printed with their syllables numbered as above, we need say no more about the pronunciation of sounds produced by the combination of vowels, simple or compound, with the letters *m* and *n*; if even the syllables thus formed were always nasal and sounded alike, each according to its formation, we should have said enough; but it is not so. These syllables are not always nasal, and as their pronunciation changes then entirely, we have, therefore, to explain when they are nasal or not, and what differences arise, in regard to their pronunciation.

1st. Whenever one of the syllables 16, 17, 18, 19, is followed by a vowel or *h* mute in the formation of a word, the nasality of the sound disappears, the vowel is sounded by itself, and the letter *m* or *n* is joined to the next vowel in the pronunciation; that is to say, whenever the letter *m* or *n* is placed between two vowels, or a vowel and *h* mute, it is joined to the subsequent vowel, in the division of the word into syllables, as in the following words :

image,	which is pronounced	^{7 1 0} i-ma-ge.
initier,	“ “	^{7 7 7 4} i-ni-ti-er.
		ç
inhabile,	“ “	^{7 1 7 0} i-nha-bi-le.
anéantir,	“ “	^{1 4 18 7} a-né-an-tir.
amener,	“ “	^{1 0 4} a-me-ner.
onéreux,	“ “	^{9 4 14} o-né-reux.
omission,	“ “	^{9 7 7-18} o-mis-sion.
énergie,	“ “	^{4 5 8} é-ner-gie.
		j
émanation,	“ “	^{4 1 1 7-18} é-ma-na-tion.
unanime,	“ “	^{11 1 7 0} u-na-ni-me.

This rule has a few exceptions ; as, *enivrer*, which is pronounced as if written *en-ni-vrer*, as well as all words derived from it.

2d. Whenever any nasal syllable is followed by another *m* or *n*, the sound of that syllable loses its nasality, as in the following words :

immaculé, which is pronounced		⁷ im- ¹ ma- ¹¹ cu- ⁴ lé.
innocence,	“	⁷ i- ⁹ no- ¹⁶ cen- ⁰ ce.
annotation,	“	¹ a- ⁹ no- ¹ ta- ⁷ ti- ¹⁸ on.
ammoniaque,	“	¹ a- ⁹ mo- ⁷ ni- ⁰ a-que.
comme,	“	⁹ co- ⁰ me.
connaître,	“	⁹ co- ⁶ naî- ⁰ tre.
ennemi,	“	⁶ en- ⁰ e-mi.
que je prenne,	“	⁶ que je pre- ⁰ ne.
condamner,	“	¹⁸ con- ¹ da- ⁴ ner.
hymne,	“	⁷ hy- ⁰ mne.

This rule has some exceptions ; as,

emmagasiner, which is pronounced		¹⁶ em- ¹ ma- ¹ ga- ⁷ si- ⁴ ner.
emmailloter,	“	¹⁶ em- ¹⁰ mail- ⁹ lot- ⁴ ter.
emmencher,	“	¹⁶ em- ¹⁶ men- ⁴ cher.
emménager,	“	¹⁶ em- ⁴ mé- ¹ na- ⁴ ger.
emmener,	“	¹⁶ em- ⁰ me- ⁴ ner.
emmieller,	“	¹⁶ em- ⁷ mi- ⁵ el- ⁴ ler.
emmuseler,	“	¹⁶ em- ¹¹ mu- ⁰ se- ⁴ ler.
ennui,	“	¹⁶ en- ¹¹ nu- ⁷ i.

All the words derived from these have the same pronunciation. The preterite definite of all the verbs which are conjugated like *tenir* forms also an exception, and the sound remains nasal in the first syllable, although followed by an *m* ; as, *nous tin-mes*, *nous vin-mes*, &c. We could add many more to this list ; but, as they are rarely used, we omit them, so as not to overload the memory of the pupil.

3d. Whenever the nasal syllable is placed at the end of a word, and followed by another word beginning with a vowel or *h* mute, the nasality disappears, and the *m* or *n* is carried with the following vowel, provided the two words are connected together in the grammatical construction of the sentence. Thus, the connection takes place between pronouns and verbs, adjectives and nouns, verbs and adverbs, adverbs and adjectives, prepositions and their object ; as,

on arrive,	<i>which is pronounced</i>	^{9 1 7 0} o-nar-ri-ve.
bon ami,	“ “	^{9 1 7} bo-na-mi.
mon ami,	“ “	^{9 1 7} mo-na-mi.
j'en arrive,	“ “	^{16 1 7 0} j'en na-ri-ve.
bien habillé,	“ “	^{7 17 1 7 4} bi-en nha-bi-llé.
bien aimable,	“ “	^{7 17 5 1 0} bi-en nai-ma-ble.
en attendant,	“ “	^{16 1 16 16} en-nat-ten-dant.

Exceptions.

1st. When the pronouns *on* and *en* are placed after the verb in interrogative or imperative sentences, the nasal sound is preserved, and the letter *n* is not joined to the next word ; as,

aime-t-on assez,	<i>which is pronounced</i>	^{5 0 18 1 4} aime-t-on as-sez.
and not		^{5 0 18 1 4} ai-me-t-on-nas-sez.
donnez-en assez,	“ “	^{9 4 16 1 4} don-nez-en as-sez.
and not		^{9 4 16 1 4} don-nez-en-nas-sez.

2d. We have seen, that, whenever an adjective, ending with a nasal syllable, is placed before a noun beginning with a vowel, the *m* or *n* which terminates the adjective is carried with the vowel of the next noun ; but if the adjective follows the noun, the last syllable of that adjective remains nasal, and the *m* or *n* is not carried with the next word, which, generally, is a preposition ; as,

il est bon à pendre	<i>is pronounced</i>	^{7 5 18 1 16 0} il-est-bon à pen-dre.
and not		^{7 5 9 1 16 0} il-est-bo-na-pen-dre.

3d. When a noun terminates with a nasal sound, the last letter of that noun is never carried with the vowel beginning the next word ; as,

cette maison est belle is pronounced ⁵ cet-te mai-son est-bel-le,
and not ^{5 0 5 18 5 5 0} cet-te mai-son-n'est-bel-le.

4th. *En, em, am, an, im*, placed at the end of some foreign words, lose their nasality, and are pronounced as if followed by an *e* mute, (the *e* prefixed to *n* or *m* having a grave accent over it,) although the next word begins with a consonant, or the word itself is followed by a sign of punctuation ; as,

Jérusalem,	which is pronounced	^{4 11 1 5 0} Jé-ru-sa-lème.
hymen,	“ “	^{7 5 0} hy-mè-ne.
Abraham,	“ “	^{1 1 1 0} A-bra-hame.
Sélim,	“ “	^{4 7 0} Sé-li-me.

5th. In the word *Chrétienté*, Christianity, the syllable *en*, although followed by a consonant, loses its nasal sound, and this word is pronounced as if it were written ^{4 7 5 0 4} *Chrê-ti-en-neté*; and so in the case of all words which are formed from others ending with the nasal sounds *en, ien*.

6th. Whenever the letter *i* is followed by *mm* or *nn*, the double sound of these two letters should be heard in the pronunciation ; as in *immense*, which is sounded ^{7 16 0} *im-men-se* ; *inné*, which is sounded ⁷ *in-né* ; the only exception is the word *innocence*, and those derived from it, which are pronounced as if written ^{7 9 16 0} *i-no-cen-ce*.

7th. When the adjective ¹⁹ *un*, one or a, is followed by a noun beginning with a vowel or *h* mute, the pupil must take care not to give it the feminine sound ^{11 0} *une* ; thus, *un ornement* should be pronounced ^{19 9 0 18} *un-nornement*, and not ^{11 9 0 16} *u-nor-ne-ment*, which would make this noun feminine ; and *un homme* should be pronounced ^{19 9} *un-nhom-me*, and not ^{0 11 9 0} *u-nhom-me*, for the same reason.

8th. Foreigners find great difficulty in determining when the nasal sound should end with an *m* or with an *n*. The two following rules will settle the question.

1. Whenever the nasal syllable is followed by either of the three consonants *b, p, m*, that syllable must be terminated by *m* ; as in ^{15 1 1 0 16 7 0 16 0 4} *ambassade, empire, emmener*.

2. When the nasal syllable is followed by any other consonant than *m*, *b*, *p*, or is placed at the end of a word, that syllable should generally end with the letter *n*, for there are some exceptions, as, *faim*, *parfum*, &c.; as in *quand*, *sang*, *banc*, *écran*, *chant*, *commun*, *quelqu'un*, *son*, &c.

EXCEPTIONS. 1st. Some words, having undergone a change in their orthography, are found now with a nasal syllable ending in *m*, followed by the consonant *t*. They are the following: *prompt*, *dompter*, *indomptable*, *exemt*, *exempt*; which were formerly written, *prompt*, *dompter*, *indomptable*, *exempt*, *exempter*.

2d. The word *condamner*, and those derived from it, are written with an *m*, although the nasal syllable *am* is followed by an *n*, on account of their Latin etymology, *condemnare*.

We will finish these remarks on nasal sounds by recommending foreigners, and particularly Americans and Englishmen, to pay the greatest attention to the pronunciation of these sounds. They should remember that the final *m* or *n* must never be sounded, unless these letters are doubled, or placed at the end of a word and carried with the next word; teachers should be very particular on this point, because, in similar syllables in English, the *m* or *n* is always sounded.

OF DIPHTHONGS.

Diphthongs being the result of the union of two simple sounds, their pronunciation presents no difficulty to the student; the two simple sounds should be heard but slightly, and should be produced by a single emission of the voice. They will be found marked with the numbers of the simple sounds, united by a hyphen.

In the word *aimer*, to love, the two vowels, *a*, *i*, form but one syllable and one sound, marked with the number (5); there is no diphthong, and the word could as well be written *emer*, the sound (5) being produced by a single letter. But in the word *diacre*, dea-

con, the first syllable, ⁷¹*dia*, is pronounced with two distinct sounds, (7 and 1), and this double sound forms the diphthong, although produced by a single emission of the voice. In order rightly to pronounce a diphthong, we should pass slightly over the first sound, and dwell a little longer on the second; the assistance of a teacher is necessary in this case, as in many others.

The following table of diphthongs, will be found pretty accurate.

¹⁻⁷⁰*A-ie* is an exclamation of grief or pain; ¹⁻⁷⁰*aie* !

Remark. The syllables ^{1.0}*ail*, in ^{1.0}*bail*, ^{1.7}*attirail*, &c., ^{1.0}*eil*, in ^{9 30 1}*soleil*, ³⁰*pa-*
³⁰*reil*, &c., and ¹³⁰*ail*, are not diphthongs; there is but a single sound in the pronunciation of their vowels, the other arising from the peculiarity of the sound of the liquid *l* following. (See what we say of the liquid sounds, speaking of *ll* or *l*.)

⁷⁻¹ <i>ia</i>	⁷⁻¹ ⁰ ⁷⁻¹ ⁰ <i>as in diacre, fiacre</i>	⁷⁻¹⁴ <i>ieue</i>	⁷⁻¹⁴ <i>lieue</i>
⁷⁻² <i>iâ</i>	^{1 7} ^{1 7-2} <i>galimatias</i> (in which the last <i>a</i> is long, and pronounced as if having a circumflex accent over it.)	⁷⁻¹⁵ <i>iou</i>	⁷⁻¹⁵ ⁰ <i>chiourme</i>
⁷⁻⁴ <i>iai</i>	^{4 7-4} <i>je défiai, I defied</i> (pre- terite definite)	⁷⁻¹⁶ <i>ian</i>	⁷⁻¹⁶ ⁰ <i>viande</i>
⁷⁻⁴ <i>ié</i>	^{1 7-4} <i>amitié</i>	⁷⁻¹⁶ <i>ien</i>	^{10 7-16} ⁰ <i>audience</i>
⁷⁻⁴ <i>iez</i>	⁷⁻⁴ <i>vous riez, you laugh</i>	⁷⁻¹⁷ <i>ien</i>	^{4 7-17} <i>Chrétien</i>
⁷⁻⁵ <i>iais</i>	^{4 7-5} <i>je défiais, I defied</i> (im- perfect)	⁷⁻¹⁸ <i>ion</i>	^{2 7-18} <i>passion</i>
⁷⁻⁵ <i>iè</i>	⁷⁻⁵ ⁰ <i>bière</i>	⁹⁻¹ <i>oi</i>	⁹⁻¹ ⁰ <i>boite, maturity of wine</i>
⁷⁻⁵ <i>iel</i>	⁷⁻⁵ <i>ciel</i>	⁹⁻² <i>oi</i>	⁹⁻² ⁰ <i>boite, box</i>
⁷⁻⁹ <i>io</i>	⁷⁻⁹ ¹⁸ <i>violon</i>	⁹⁻² <i>oie</i>	⁹⁻² <i>foie</i>
⁷⁻¹⁰ <i>iau</i>	⁷⁻¹⁰ ⁴ <i>miauler</i>	⁹⁻⁵ <i>oë</i>	⁹⁻⁵ ⁰ <i>poème</i>
⁷⁻¹² <i>iu</i>	⁷⁻¹² <i>reliure</i>	⁹⁻² <i>eoi</i>	^{1 9-2} <i>nageoire</i>
⁷⁻¹³ <i>ieu</i>	⁷⁻¹³ <i>relieur</i>	¹⁵⁻¹⁷ <i>oin</i>	^{3 15-17} <i>besoin</i>
⁷⁻¹⁴ <i>ieu</i>	⁷⁻¹⁴ <i>mieux</i>	¹⁵⁻¹ <i>oua</i>	¹⁵⁻¹ ⁰ <i>rouage</i>
		¹⁵⁻² <i>ouâ</i>	¹⁵ ¹⁵⁻² ⁰ <i>nous nouâmes</i>
		¹⁵⁻¹³ <i>oueu</i>	¹⁵⁻¹³ <i>joueur</i>
		¹⁵⁻¹⁴ <i>oueu</i>	¹⁵⁻¹⁴ <i>boueux</i>

15-4	4 15-4	11-1	11-1 6
ouer	dénouer	ua	nuage
15-4	4 15-4	11-2	15 11-2 0
oué	déjoué	uâ	nous tuâmes
15-4	15-4	11-13	11-13
ouée	trouée	ueur	lueur
15-4	8 15-4	11-4	8 8 11-4
ouai	je jouai (preterite definite of <i>to gamble</i> , first person)	uai	je remuai
		11-4	4 5 11-4
		uer	éternuer
15-5	15-5	11-4	4 11-4
ouet	fouet	ué	dénué
15-5	8 15-5	11-4	11-4
ouais	je jouais (imperfect of the verb <i>to gamble</i> , first person)	uée	nuée
		11-5	8 11-5
		uet	menuet
15-5	7 15-5	11-5	7 11-5
ouait	il jouait (imperfect of the verb <i>to gamble</i> , third person)	uait	il suait, he perspired
		11-7	11-7 8
		ui	buisson
15-7	16 15-7	11-8	11-8
oui	cambouis	uie	pluie
15-8	15-8	11-10	17 4 11-10 7 4
ouie	l'ouie	uo	impétuosité
15-16	15-16 0	11-14	17 4 11-14
ouan	louange	ueux	impétueux
15-16	15-16	11-16	11-16 0
ouen	Rouen	uan	nuance
15-1	4 15-1 13	11-16	17 11-16 0
ua	équateur	uen	influence
15-17	1 15-17	11-17	11-17
ouin	babouin	uin	juin
15-18	15 15-18	11-18	15 11-18
ouons	nous jouons, we play	uons	nous tuons

The pupil, in studying the diphthongs, should not forget that the two sounds must be heard in the same syllable ; thus, when any of the above combinations of letters are found in two syllables, there is no diphthong, and the two sounds, instead of being slightly pronounced, should be heard distinctly ; as in

7 1 7 16 11 7 13 16 7 4
cri-a, pri-ant, publi-ons, sangli-er, &c. ;

and they form two syllables whenever they come after an *r* or an *l*, preceded by another consonant, as in the foregoing words.

⁸⁻¹ *Oi* is always a diphthong in prose as in poetry ; ⁷⁻¹⁸ *ions* is a diphthong, in poetry and in elevated style, only in the termination of the first person plural of the imperfect of the indicative and subjunctive moods, and of the conditional present ; as in

15 5 7-18 15 5 0 7-18 8 15 5 1 7-18
 nous aimions, nous aimerions, que nous aimassions ;

in any other case it forms two syllables.

What has just been said of the combination *ion* is applicable to the whole of the diphthongs ; that is to say, in prose in ordinary style they are real diphthongs, while in poetry and elevated style they form separate syllables.

However, *ie*, *iu*, *ieu*, *ian*, *ien*, and those sounding similarly, although written differently, are, in poetry, sometimes mere diphthongs, and sometimes two syllables, according to the fancy of the writer, or the necessity of the case in the construction of his verses ; thus, the following words are pronounced

7-5 0 8 11-7 7-14 7-16 0 7-17 5
 biè-re, ce-lui, Dieu, vian-de, bien-fait ;

while these are pronounced

7 4 11 7 4 9 7 14 7 16 7 17
 ni-er, ru-i-ner, o-di-eux, ri-ant, bi-en, &c.

Practice and the reading of poetry are the way to learn these differences in pronunciation.

OF CONSONANTS.

The word *consonne* comes from the Latin, and signifies *to sound with* ; because, if we modify a simple sound, the consonant appears in the modified sound. Or if, instead of the sound, we speak of the letter itself, this letter, thus called *consonant*, is the representation of that modified sound.

It is agreed now, among grammarians, that the French language possesses nineteen consonants, without including *w*, which is a foreign character, used only in foreign words, and retaining its foreign sound ; the nineteen consonants are represented by the following letters :

b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z.

We will first examine these consonants as used separately, and afterwards explain the nature of the sounds produced by their combination.

OF SIMPLE CONSONANTS

Some consonants vary in their pronunciation according to the position they occupy in a word; the sound which consonants most frequently have we will call *natural*, and that which they receive sometimes, and on account of their position, *accidental*.

B, b.

This letter has the same sound in French and in English in the words ^{7 0}*Bible*, ^{13 0}*Bible*, ^{1 7 9 0}*beurre*, ^{7 18}*butter*, ^{7 18}*Babylone*, ^{7 18}*Babylon*, ^{7 18}*Byron*, ^{7 18}*Byron*, &c.

The letter *b* is always pronounced in the middle of words, as in ^{1 7 4}*abdiquer*, ^{11 8 7}*subvenir*; but it is not sounded at the end, as in ^{18 0}*plomb*, ^{1 18 0}*d-plomb*, ^{11 18 0}*sur-plomb*, &c. The letter *b* is retained in those words to mark their analogy to the derivatives, ^{18 4}*plomber*, ^{18 7-4}*plombier*, ^{18 0 8}*plomberie*, &c., an analogy which would not exist without it.

Exceptions. The letter *b* is sounded at the end of proper names; as, ^{9 1}*Joab*, ^{9 1}*Moab*, ⁹*Job*, ⁵*Zeb*, ^{9 5}*Oreb*, ^{1 9}*Jacob*, &c., and also in ^{1 15}*radoub*.

When the letter *b* is doubled, which is the case only in ^{1 17 1}*rabbin*, ^{1 1 4}*sabat*, ^{1 1 4}*abbé*, and their derivatives, and also in some names of cities, as ^{1 0 7 0}*Abbeville*, only one is pronounced.

Foreigners must never sound *b* as they would *p*, and say, for instance, ^{1 18}*apsent*, for ^{1 18}*absent*; it is a gross fault, which, however, Frenchmen sometimes commit.

Note. When a consonant has in French the same sound it has in English, no sign will be placed over it; when silent, it will be marked with a cipher; and finally, when it has a sound peculiar to the French language, it will receive a sign to designate it.

C, c.

This letter has in French, as in English, two sounds.

The natural sound of *c* is that of *k* in English; as in the words ^{1 0}*cadre*, ^{9 9}*coco*, ^{11 4}*curé*, &c. The accidental sound of *c* is that of the soft *c* in English; as in the words ^{8 8 7}*ce*, ^{8 8 7}*çeci*; and it will be marked, in our

figured pronunciation, by a cedilla, as in the foregoing words. In the word ^{6 18}*second*, the letter *c* is sounded like the hard *g* in English, and will be marked with a *g* under it.

C, at the beginning or in the middle of a word, has the hard sound, that is to say, keeps its natural sound, before the letters ^{1 9}*a, o, u, l, n, r, t*; as in ^{11 5 5 5 4}*cabaret*, ^{1 1 5 9 9 0 11 0 4 18 0}*colonne*, ^{4-7 11}*cuve*, ^{4 11 7 4}*clémence*, *Cnéius*, *crédulité*, ^{4 7 18}*Ctésiphon*.

C, placed in the middle of words is not pronounced before the letters or syllables ^{1 9 11}*q, ca, co, cu, cl, cr*; as in ^{1.0 4 7 1.0 1 4 0}*acquérir*, *accabler*, ^{1.0 18 7 1.0 11 4 1.0 1 1 7-18 1.0 4 7 4}*accomplir*, *accuser*, *acclamation*, *accrédité*.

C is sounded soft, with its accidental sound, before *e* and *i*, as in ^{7 18 0 4 4}*çiment*, *çéder*, and sometimes before *a, o, u*; but then it is always marked with a cedilla in the French orthography, and we will keep this sign to designate it whenever it should have this soft sound; as in ^{1 1 0 1 18 2 11}*façade*, *façon*, *reçu*.

When the letter *c* is doubled, and the second *c* is followed by either of the vowels *e* or *i*, the first *c* has the hard sound, and the second the soft; as in ^{11 5 1 7 16}*succès*, *accident*.

C, at the end of a word, is generally sounded; as in ^{9 1 7}*cognac*, *trio-trac*, ^{1 1 5 5 17 7 1 4 11}*avec, bec, syndic, aquéduc, &c.*

Exceptions. The following words, in which the final *c* is silent, are excepted: ^{9 0 5 0 1 0 18 0 18 0 16 0 1 1 1.0 1 7 0}*broc, clerc, marc, jonc, tronc, franc, almanach, amict, estomac, tabac, lacs*, (meaning a lot of ribbons, or a noose), and in the word ^{18 0}*donc*, when followed by a consonant.

The *c* is sounded in the adjectives ^{16 0 16 0}*blanc, franc*, whenever they are followed by a noun beginning with a vowel; as, ^{16 4 15 7}*franc étourdi*, which is pronounced ^{16 4 15 7 11 16 10 9-2}*fran-kétourdi*; *du blanc au noir*, which is pronounced ^{11 16 10 8-2}*du blan-kau noir*.

In adjectives derived from nouns terminating in *ique*, and in the nouns derived from verbs ending in *iquer*, the letter *c* takes the place of *q*; as in ^{1 7 17 1 4 7 17 4 11 7 17 9 7 7 17}*Africain, Américain, républicain, Dominicain*, from the

nouns ^{1 7 0 1 4 7 0 4 11 7 0 9 7 7 0 7 7 9 4 5 0} *Afrique, Amérique, république, Dominique*; and *bibliothécaire*,
^{1 7 1 7-18 9 11 7 1 7-18 1 7 1 0 7 7 9 5 0 1 7} *application, communication, praticable, &c.*, from *bibliothèque, appli-*
^{4 9 11 7 4 1 7 4} *quer, communiquer, pratiquer, &c.*

The cedilla is placed under the *c* before the vowels *a, o, u*, in words derived from others, in which this letter comes before *e* or *i*, in order to preserve the analogy of sounds; as, ^{1 1 1 1 1 4 9 16} *agaça*, from *agacer*; *commen-*
^{5 9 16 4 18 11 18 0 9-2 1 1 1 4} *çait*, from *commencer*; *conçu*, from *concevoir*; *plaça*, from *placer*;
^{1 1 1 4} *glâça*, from *glacer*, &c.; words in which the sound of *c* is soft, and a cedilla is not required in French.

C is generally doubled in words beginning with ¹ *ac*; as to other cases, a pupil must consult a dictionary.

D, d.

This letter has two sounds, one natural, as in English, and the other accidental which corresponds to the hard *t* in English.

This last sound, *t*, takes place only when a word ending with *d* is followed by another beginning with a vowel.

The natural sound is found in the following words: ^{1 7 4} *David, dē*,
^{7-1 0 15 13 16 1 0} *Diane, douleur, &c.*; and the accidental, in ^{16 1 0} *grand arbre*, which is
^{16 1 0 16 9 0} pronounced *gran-tarbre*, and *grand homme*, which is pronounced
^{16 9 0} *gran-thomme*.

D is always sounded naturally, as in English, in the middle or at the beginning of a word; as in ^{7 7 16 0} *dividende*.

Exceptions. In some proper names *d* final is sounded as if it were followed by an *e* mute; as in ^{1 7} *David*, which is sounded like ^{1 7 0} *Davidé*;
^{9 5 0} *Obéd*, which is sounded like ^{9 5 0} *Obède*.

In the words ^{18 0 7 0 11-7 0} *gond, nid* and *muid*, the last letter, *d*, is never carried with the next vowel, and remains silent.

In other cases, the *d* may or may not be sounded; it is a matter of taste, in regard to which a teacher should be consulted; thus, the *d*
^{9-7 5 6 0} is sounded like *t* in *froid extrême*, which is pronounced *froi-textrême*;

and is not sounded in *bord escarpé*, which is pronounced ^{9 5 1 4}*bor escarpé*. Thus the following verse of Boileau is wrong :

“De ce ^{7 0}*nid* à l’instant sortirent tous les vices,”

because, if the *d* were not carried with *à*, there would be a horrible hiatus, which the ear could not bear

D is not sounded in *pied*, except in these sentences : *de pied en* ^{7 4 0}*cap*, which is pronounced ^{3 7 4 16 1}*de pié-t-en cap* ; and *pied-à-terre*, which is pronounced ^{7 4 1 5 0}*pie-t-à terre*.

When the letter *d* is doubled, the sound of each should be heard ;
as in ^{1 7 7-18 5 7 7-18}*addition, reddition, &c.*

F, f.

This letter has two sounds. Its natural sound is similar to that of the English in *favor, fatal, &c.* ; as in the words ^{1 13 1 1}*faveur, fatal, &c.*

Its accidental sound is that of *v* in English ; it results from the necessity of joining some few words ending with *f* to another beginning with a vowel ; as, *neuf ans*, which is pronounced ^{13 16}*neu-vans* ; *neuf hommes*, which is pronounced ^{13 9 0}*neu-vhommes*. In such cases, we will mark the letter *f* with a *v* under it ; as, ¹³*neuf*.

This letter keeps its natural sound at the beginning and in the middle of words, and is generally pronounced *f* at the end, whether the next begins with a consonant or not ; as, ^{11 0 2-1 11 16 0 11 0}*une soif brulante* ; ^{2-1 1 16 0 7 5 13 3 1 2-1 7-5 0 1 0 19 11-7 5 16 19}*une soif ardente* ; *il est veuf de sa troisième femme* ; *un Juif errant* ; ^{11-7 9 11 5}*un Juif Portugais, &c.*

Exceptions. *F* is not sounded in the following words : ^{4 0 5 0}*clef, çerf*, ^{5 0 4 16 0 5 0 7 0 9 0 5 0 13 0 5 0 3 13 0 14 0 20 14 0}*çerf-volant, çerf-dix-cors, chef-d'œuvre, nerf de bœuf, bœuf gras, œufs frais, neuf-Brisack, neuf pistoles.*

¹³In the adjective *neuf*, new, the *f* should always be sounded.

In the adjective of number, *neuf*, nine, the *f* is not pronounced

when followed by a word beginning with a consonant ; as in ^{13 0}*neuf*
^{1 1 7-4 0 13 0 0 10 0}*cavaliers, neuf chevaux*. When followed by a noun or an adjective
beginning with a vowel, the *f* takes the accidental sound of *v* ; as in
^{13 4 11 0 13 16 16 0 13 10 0}*neuf écus, neuf enfants, neuf aunes*. But when the word which follows
it is neither a noun nor an adjective, the *f* keeps its natural sound ; as,
^{8 16 0 7 0 4 5 0 7 0 3 5 5 0 3 13 13 4 0 7 7}*de cent qu'ils étaient, ils ne restèrent que neuf; neuf et demi; ils-*
^{4 5 0 13 16 15 0 5 13 1 7 5 0 1 1 9-20}*étaient neuf en tout; les neuf arrivèrent à la fois*. *F* is also sounded
before nouns expressing the several months in the year.

We have seen that *f* is not sounded in the word *cerf*, a stag, but it
should be pronounced in the word ⁵*serf*, a white slave.

When the *f* is doubled, the sound should not be doubled, but only
be a little prolonged ; as in ^{1 5 4 9 16 4 9 7}*affecter, offenser, offrir, &c.*

Remark. The natural sound of *f* is also produced by *ph*, which
will be found marked *ph*; but we will speak of this combination in
the article on double consonants.

G, g.

This letter has three sounds ; one natural, and two accidental.

The natural sound of *g* is the same as that of the English letter in
the words *gambling, game, &c.* It is found in the French words
^{2 4 15 11 0 14 0 11 11 1}*gâter, goulu, gueux, guttural, &c.*

This natural sound is also produced by the following combinations :
gue, gu. In such cases, we will mark *ue* and *u* as silent, preserving
to the *g* its natural sound by placing no sign under it.

The first accidental sound is that of *s* or *z* in the English words
pleasure, azure, and corresponds to the sound of *j* in French ; there-
fore, we will mark it with a *j*, placed under it. The pupil then will
have only to remember that *j* is pronounced like *s* or *z* in the forego-
ing English words.

The other accidental sound is that of *k*, and will be marked with
this letter under the letter *g*.

This sound takes place only when a word ending with *g* comes
before another beginning with a vowel or *h* mute.

The first accidental sound is found in the following words : ^{0 4}*gelée*
₁

^{7 7.4} ^{7 0 9 0} *gibier*, ¹⁶ ^{4 5 0} ¹⁸ ^{1 5 0} *gibelotte*. And the second, in *sang* ¹⁵ *épais*, *long* *accès*; it is also found in the word *bourg*.

We see that *g*, at the beginning or in the middle of a sentence, takes the accidental sound of *j* only before the vowels *e* and *i*; in any other case it has the hard sound, as in English, in the word *gang*, which is its natural sound.

Exceptions. We have said, that, whenever the natural sound of *g* is produced by *gu* or *gue*, *u* and *ue* are silent; we must except the following words: ^{4 11-7 0} *aiguille*, and its derivatives; ^{4 11-7 4} *aiguiser*, and its derivatives; and the proper names, ^{4 11-7 18} *Aiguillon*, ^{11-7 0 3 11-7 0} *Guise*, *Le Guide*; but they remain silent in ^{0 7 4} *guider*, ^{0 7 18} *guidon*, ^{16 0 7 0} *anguille*, ^{7 0 1 1 0 7 0} *vivre à sa guise*.

The letter *u* is sounded also in the following words: ^{4 11-4} *arguer*, and its derivatives, and in ^{7 12 0} *çigüe*, ^{4 12 0} *aigüe*, ^{16 7 12 0} *ambigüe*, ^{18 7 12 0} *contigüe*.

G has its natural sound at the end of proper names; as, ^{1 1} *Agag*, ^{9 5} *Doëg*, ^{7 3 5} *Siceleg*, &c.; also in ¹⁵ *Joug*, even before a consonant, as well as in *bourg-mestre*.

We have seen that *g* has the accidental sound of *k* in the words ¹⁵ *bourg*, ¹⁶ *rang*, ¹⁶ *sang*, (in all cases in *bourg*), before words beginning with a vowel; but it remains silent before a consonant, as well as in the following words: ^{2-10 0} *doigt*, ^{5 0 0} *legs*, ^{2-17 0} *poing*, ^{17 0 0} *vingt*, ^{1 16 0} *harang*, ^{4 16 0} *étang*, ^{17 0} *seing*.

When the letter is doubled, one only is pronounced, as in ^{1 0} *agglomérer*, ^{4 4 1 0} *aggraver*, &c., except when the second *g* is followed by *é*; as in ¹¹ *suggerer*, in which case, the first *g* preserves its natural sound, and the second takes that of *j*.

G retains its natural sound also in the following words: ^{1 0} *Magdebourg*, ¹⁵ *Ghilan*, ^{0 7 16} *Berghem*, ^{5 0 5} *Gessner*.

As *g* always preserves its natural sound before the vowels *a*, *o*, *u*, if we wish to produce the sound of *j* with that consonant and one of these vowels, we must introduce *e* mute between them; as in *nous*

¹⁶ ² ⁰ ¹⁶ ¹⁸ ⁰ ¹ ¹¹ ⁰
mangeâmes, nous mangeons, gageure. Such is the case in some of the tenses and persons of the verbs ending in *ger*, as we have explained in our Grammar.

H, h.

This letter is either aspirated or mute. By an *h* being aspirated, we do not understand that the sound of this letter should be accompanied, as in English, by any effort of the lungs; but it signifies that the vowel which follows it should not be united with the consonant ending the preceding word; thus, we write ³ ⁴ ¹⁰ *le héros*, and not ⁴ ¹⁰ *l'héros*; ¹ ¹ ⁰ *la haine*, and not ⁵ ⁰ *l'haine*; because, in these words, the letter *h* is aspirated.

H is mute, on the contrary, when it does not prevent the last letter of the preceding word from being carried with the vowel which follows the *h*; as in ⁹ ⁰ *l'homme*, and not ³ ⁹ ⁰ *le homme*; ⁴ ⁹ ⁷ ⁰ *l'héroïne*, and not ¹ ⁴ ⁹ ⁷ ⁰ *la héroïne*; because the *h* is mute in these words.

H, in the middle of a word, is generally preceded by one of the consonants *c*, *p*, *r*, *t*.

With *c*, the letter *h* forms a compound consonant, of which we will speak hereafter.

With *p*, the letter *h* forms a compound consonant, which has always the natural sound of *f*, and will be marked by this letter in our figured pronunciation; as in the words ¹ ¹ ⁸ ⁰ *pharmacie*, ⁷ ⁹ ⁹ ⁸ *philosophie*, ⁷ ⁷ ⁰ ⁹ ⁰ *phisque*, ⁹ ⁰ *phoque*, ⁹ ⁷ ¹⁸ *Phoëon*.

With the letter *r*, when preceded by it, *h* is always mute, and used only on account of etymology; as in ⁰ ⁴ ¹³ *rhéteur*, ⁰ ⁷ ⁹ ⁴ ⁹ *rhinocéros*, ⁰ ¹¹ ¹ ⁰ *rhubarbe*, ⁷ ¹ ⁰ ⁴ *diarrhée*.

When preceded by the letter *t*, the *h* is also mute in all cases; as ⁰ ⁴ ⁷ *thémis*, ⁰ ⁵ ⁰ *thèse*, ⁰ ⁴ ⁹ ⁹ ⁸ ⁰ *théologie*, ⁰ ⁴ ⁹ ⁸ ⁰ *théorie*.

We will now give a list of the words most used, in which the letter *h* is aspirated.

List of the Words most used, in which the consonant h is aspirated.

The words marked with an asterisk (*) are not much used.

² ha !	^{1 0 4} haleter	^{1 4} happer
^{2 4} hâbler and its deriva- tives	^{1 0 1 0} hallage	^{1 0 4} haquenée
^{1 0} hache	^{1 0} halle	^{1 0 5 0} haquet
^{sh} hacher	^{1 0 0 1 0} hallebarde	^{1 0 7 4} haquetier
^{1 5 0} hachette	^{1 0 8 1} *hallebreds	^{1 16 0} harangue and its de- rivatives
^{sh} hachis	^{1 0 7 4} hallier	^{1 20} haras
^{1 70} hachis	^{2 9 1} *haloir	^{1 10 4} harasser
^{sh} hachoir	^{1 90} *halot	^{1 0 4} harçeler
^{1 2 1} hachoir	^{1 10 5 80} *halotechnie	^{1 0} *hard
^{sh} hachure	^{1 0} halte	^{1 0} harde
^{1 1 0} hagard	^{1 1} hamac	^{1 4} harder
^{1 1} haha	^{1 10} hameau	^{1 0} hardes
^{1 4} hahé	^{16 0} hampe	^{1 7} hardi and its deriva- tives
⁶ haie	¹⁶ *han	^{1 7 7 4 0} *hardilliers
^{20 18} haillon	^{16 0} hanche	^{1 5} harem
^{6 0} haine and its deriva- tives	^{sh} hanneton	^{1 16 0} harang
^{5 0} haire	^{1 0 18} *hanscrit	^{1 16 5 0} harengère
^{2 1 0} halage	^{16 7} hanse	^{1 16 8 80} harengerie
^{1 16} halbran	^{16 41 7 0} hanséatique	^{1 14} hargneux
^{1 8 4} *halbrener	^{16 7 5 0} hansière	^{1 7 100} haricot
^{2 0} hâle and its deriva- tives	^{16 4} hanter	^{1 7 5 0} haridelle
^{2 0 100} hâlement	^{16 7 0} *hantise	^{1 1 0 16 0} harnachement
^{1 5 0} halènes	^{1 0} *happe	
^{1 0 16 0} haletant	^{1 0 15 0} *happelourde	

1 1 13
harnacheur
sh

1 5 0
harnais

1 10
haro

1 0
harpe and its deriva-
tives

1 10
*harpeau

1 4
*harper

1 3 0
harpie

1 17
*harpin

1 18
harpon

1 3 4
harponner

1 0
hart

1 1 0
hazard

1 0
*hase

2 0
hâte

2 0 10
*hâtereau

2 7 4
*hâtier

2 7 0
*hâtulle

2 7 0
hâtive

10 10
hauban

10 1 4
haubaner

10 5 0
haubert

10 0 0
hausse

10 0 0 9
hausse-col

10 0
haut and its deriva-
tives

10 2-10
hautbois

10 0 0 0
haut-bord

10 0 0 10 0 0
haut-de-chausses
sh

10 0 18 0
haute-contre

10 0 15
haute-cour

10 0 11 6
haute-futaie

10 0 0 9 0
haut-le-corps

10 0 7 0
haute-lice

10 0 6
haute-paie

10 0 5
*haut-mai

10 50 0
*hautesse

2 0
hâve

2 7
hâvir

2 0
hâvre

2 0 1
hâvre-sac

4
hé

10 0
heaume

4 4
héler

5
hem

5 7
hennir

5 70 0 16 0
hennissement

16 7
Henri

16 7-1 0
Henriade

4 10 0
héraut

5 0
hère

4 7-0 4
hérissier

4 70 13
hérisson

5 8
hernie

5 7-5 0
hernière

4 18
héron

4 10 0
héros

5 0
herse and its deriva-
tives

6 0
hêtre

13 0
*heurt

13 2-1
heurtoir

7 15
hibou

7
hic

7 14 0 16 0
hideusement

7 14
hideux

7-4 1 8
hiérarchie

sh
hie

70 4
hisser

9 0 10
hobereau

9
hoc

9 0
hoche

sh 0 16 0
hochement

9 0 10
hochepot

sh
hocher

9 4
hochet

sh
hochet

9 50
holà

10 1
holla

9 16 6 0
hollandais

9 16 0
Hollande

9 16 4
*Hollander

9 1 0
homard

^{18 0} hongre	^{15 0 0} houille,	^{15 0 7 0} houssine
^{9 7} honrir and its deriva-	^{15 0} houle	^{15 0 9-1} houssoir
tives	^{15 14 0} houleux	^{15 0} houx
^{18 0} honte	^{15 50 0} houlette	⁹⁷⁻¹⁰ hoyau
^{9 0 5 0} hoquet	^{15 00} houppe	^{11 0} huche
^{9 0 18} hoqueton	^{15 00 16 0} houppelande	^{sh} huée
^{9 0} horde	^{15 1 0} *hourdage	^{11 0 100} Huguenot
^{9 7-18} horion	^{15 4} *hourdée	¹¹⁻⁸ huit
^{9 0} hors	^{15 7} houri	^{11 4} humér
^{9 0} hotte	^{15 1 7} hourvari	^{11 7-4} hunier
^{90 4} hottée	^{15 0 1 0} houssard	^{11 00} huppe
^{90 18 100} Hottentot	^{15 7 4} houspiller	^{11 0} hure
^{15 18} houblon and its deriv-	^{15 0 6} *houssaie	^{11 0 160} hurlement
atives	^{15 0 0} houssé	^{11 00} hutte
¹⁵ houe		^{110 1 0} hussard

All words derived from those included in the preceding list have the letter *h* aspirated, except the derivatives of *héros*; as, *héroïde*, *héroïne*, *héroïque*, *héroïquement*, *héroïsme*.

Nearly all names of cities beginning with *h* have this letter aspirated.

H, which is aspirated in the words *Hollande* and *Hongrie*, becomes mute in the following expressions; *toile d'Hollande*, *fromage d'Hollande*, *du point-d'Hollande*, *eau de la reine d'Hongrie*.

H is aspirated in *huit*, eight, except in the words *dix-huit*, *vingt-huit*, in which the letters *x* and *t* of the word *dix* and *vingt* are carried with the vowel which follows the *h*.

The words *onze*, eleven, and *onzième*, eleventh, are always pro-

nounced, in reference to the preceding words, as if they were written with an *h* aspirated; thus, we say *le onze*, and not *l'onze*; *le onzième*, and not *l'onzième*, &c.

Oui, used as a noun, is also pronounced as if beginning with an *h* aspirated; thus, we say *le oui et le non, un oui, tous vos oui ne me persuadent pas*; but we say *je crois qu'oui*, without aspiration.

The word *une* is also pronounced with aspiration in this phrase: *sur les une heure*. This phrase is not grammatical, because we cannot associate the plural article *les* with a singular noun; but it is generally adopted in the language, as well as *sur les midi*.

In words composed of others, beginning with an *h* aspirated, this letter remains aspirated in the middle of the compound words; as, *dé-harnacher, en-hardir, rehausser*, &c. We must, however, except *ex-hausser, ex-haussement*.

In words which are not composed of others, *h*, placed between two vowels, prevents these vowels from forming a diphthong, and produces the same effect as if a diæresis were placed over the last one; as in *trahir, envahir*.

Placed at the end of words, *h* is aspirated only in the three following interjections: *ah! éh! oh!*

J, j.

This letter has only one sound, which resembles that of *s* or *z* in the word *pleasure* and *azure*, whether it is placed at the beginning or in the middle of a word. The student must learn this sound from his teacher.

We have already spoken of this sound in treating of the letter *g*; it represents what is called the soft sound of that letter.

J, having only one sound, will never be marked in our figured pronunciation; and it will serve us as a sign to indicate when the letter *g* should have the soft sound, by placing it under the *g*.

This consonant is never used before the vowel *i*, except with an

elision, as, ^{7 9 0 7 7 0}*j'ignore, j'imite*; in all other cases the dictionary should be consulted.

The letter *j* is never doubled; it never terminates a word, and is never mute.

K, k.

This letter has exactly the same sound in French as in English. It is found in the French words ^{5 5 7 9 0 7 7 5 00}*kermes, kiosque, kyrielle, &c.*, and in the proper names, ^{9 7-5 7 90 9}*Sobiesky, Stockholm, &c.*

It is not in reality a French letter; for it is not found in any word of French or Latin origin.

The letter *k* is never doubled and never silent.

L, l.

This letter has two sounds. The natural sound of *l* is the same in French as in English; as, *lad, coal, lot, pupil, lump, soul, &c.* It is found in the French words ^{4 7-18 7 0 9 0 11 0 3 18}*légion, livre, loge, lune, leçon, &c.*

The accidental sound of *l* or *ll* is called liquid. The English language has none similar to it; but we will speak of it hereafter.

When placed at the beginning of a word, this letter presents no difficulty; it is pronounced in French as it is in English, as we have seen in the foregoing examples.

When, in the middle of a word, this letter is doubled, we generally pronounce only one *l*; as in the words ^{1 0 11 4 9 0 5 0 9 0 1 7-18}*allumer, collège, collation, lunch, &c.*

Exceptions. The *ll* is sounded in ^{1 11 7-18 1 4 9 8 1 5 1 7}*allusion, allégorie, appellatif, belliqueux, collation, collègue, vaçiller* (and its derivatives), ^{5 7 0 14 9 1 7-18 9 5 0 1 7 4 7 4 5 0}*millénaire, collusion, constellation, gallican*, and a few others.

The *ll* is sounded in all words beginning with *il*; as, ^{7 7 11 0 7 11}*illustrer, illustrer, &c.*

The letter *l* is always doubled after the letter *e*, when this letter has the sound of \dot{e} ; thus, we write, *j'appelle*, *je renouvelle*, *chancelle-rie*, *moelle*, *sentinelle*, &c., although we write with but one *l* the words *appeler*, *chancelier*, *renouveler*, &c.

Etymology also induces us to write with *ll* the following words, although we pronounce but one *l*: *sybille*, *imbécillité*, *innalliable*, *installer*, *intervalle*, *mésalliance*, &c.

This letter is also doubled, whenever the preposition \dot{a} is joined to a primitive word beginning with *l*, to form a derivative; as in *allier*, *alléger*, *allouer*, *alliter*, *aligner*, &c., which are derived from *lier*, *léger*, *louer*, *lit*, *ligne*, &c., preceded by the preposition \dot{a} .

Although we write with *ll* the words *chandelle*, *chatellenie*, on account of the sound of the preceding \dot{e} there are a few words, which, in the same case, take but one *l*; as, *fidèle*, *fidèlement*, *modèle*, &c., and the present of the indicative of some verbs ending in *ler* (a list of which we have given in our Grammar, in speaking of the verbs of the first conjugation); as, *je çèle*, *je çisèle*, *je démantèle*, &c., derived from *çêler*, *çiseler*, *démanteler*, &c.

Adjectives ending in *al*, in the masculine, make their feminine by the addition of *e* mute, without doubling the *l*. This rule has no exceptions; as, *libéral*, *rival*, *final*, *banal*, &c., which make their feminine thus: *libérale*, *rivale*, *finale*, *banale*, &c.

Among the nouns ending in *al*, the following do not add *e* mute:

1 7 1 animal	1 0 1 arsenal	1 1 canal	0 1 cheval
1 7 1 amiral	1 bal	1 9 1 caporal	9 9 1 corporal
1 1 archal	9 1 bocal	4 4 9 7 1 cérémonial	7 1 crystal

^{7-11 1} diurnal	^{4 1} métal	^{11 7-1} pluvial	^{7 1} signal
^{1 1} fanal	^{1 4 1} maréchal ^{sh}	^{4 7 7-1} présidial	^{7 11 1} tribunal
^{9 7 1} hopital	^{9 7 7-1} official	^{4 1} régal	¹ val
^{1 7 1} madrigal	¹ pal	^{18 1} santal	^{10 1} vassal
¹ mal	^{7-4 5 1} piédestal	^{4 4 1} sénéchal ^{sh}	^{1 1 1} carnaval

All others have *e* mute added; as, ^{16 1 0} *sandale*, ^{16 1 0} *scandale*; except ^{1 0} *balle* (a bullet), ^{1 0} *dalle* (a flat stone), ^{1 0} *galle* (a sort of nut), ^{1 0 1 0} *halle*, ^{1 0} *malle* (a trunk), ^{17 5 1 0 1 0} *intervalle*, ^{1 0} *salle* (a hall), ^{1 0} *stalle*, and the present of the verb ^{17 1 0 4} *installer*, as, ^{17 1 0} *j'installe*, &c., which take *ll* with *e* mute for their termination.

Adjectives terminating with the sound ⁵ *el* have no *e* mute after the *l*, and make their feminine by doubling *l* and adding ⁰ *e* mute; as, ^{9 5 11 5} *mortel*, ^{11 11 5} *cruel*, ^{9 5 0 0} *mutuel*, masculine; ^{11 5 0 0} *mortelle*, ^{11 11 5 0 0} *cruelle*, ⁰ *mutuelle*, feminine. The only exception is ^{7 5 0} *fidèle*, which takes *e* mute in the masculine, and remains the same in the feminine.

All nouns ending with the sound ⁵ *el* have their termination in *elle*; as, ^{11 5 0 0} *prunelle*, ^{7 18 5 0 0} *hirondelle*, ^{17 5 5 0 0} *pimpernelle*, &c. The following are exceptions to this rule: ^{7 9 5 0} *hydrocèle*, ^{1 1 5 0} *parallèle*, ^{11 5 0} *tutèle*, ^{5 0} *zèle*, ^{9 5 0} *modèle*, which have only one *l* in their termination, and

^{1 0 5} appel,	^{1 5} cartel	^{10 5} hôtel	⁹⁻⁵ noel
^{1 16 7-5} arc-en-çiel	^{9 9 5} colonel	^{7 9 5} hydromel	^{1 5} pastel
⁷⁻⁵ çiel	^{4 5} dégel	^{16 5} lambel	^{0 5} sçel
^{10 5} autel	¹¹⁻⁵ duel	⁷⁻⁵ miel	⁵ sel
^{1 15 5} carrousel	⁷⁻⁵ fiel	^{7 0 5} missel	

which have only *l* without ⁰ *e* mute for their termination.

Nearly all adjectives ending with the sound ⁷ *il* have their termina-

tion in *île*, in the masculine and feminine ; as, *façile*, *mobile*, *ductile*,
utile, &c. The following are exceptions : *bissexil*, *civil*, *incivil*,

puéril, *sextil*, *subtil*, *vil*, *viril*, *volatil* (a term used in chemistry),

which make their feminine by the addition of *e* mute ; *gentil* makes
its feminine *gentille* ; and *imbécille*, and *tranquille*, which take *ille* for
their termination both in the masculine and feminine.

The word *gentil*, when followed by a consonant, is pronounced
gentil, without sounding the *l* ; but before the word *homme*, begin-
ning with *h* mute, the *l* takes the liquid sound ; as, *gentil-homme*,
and is mute in the plural of the noun.

L is not sounded in the words *fusil*, *outil*, *chenil*, *baril*, *cul*, *nomb-
ril*, *persil*, *fournil*, *soûl*, *sourcil*.

All nouns ending with the sound *il* have their termination in *île* ;
as, *conçile*, *codicîle*, *Siçile*, &c. The following nouns are excep-
tions : *alguazil*, *exil*, *fil*, *morfil*, *çil*, *mil* (one thousand), *nil*, *morfil*,
profil, which end in *l* alone ; *mille* (one thousand), *pupille*, *sybille*,
ville, which end in *ille*.

Among the verbs, *distille*, from *distiller*, and *vaçille*, from *vaçiller*,
are the only ones which take *ll* with the natural sound of *l*.

Formerly, for *fool* and *soft*, we used to write *fol*, *mol*, and pro-
nounce them *fou* and *mou* ; we now write and pronounce them *fou*
and *mou*, in the masculine, and *folle* and *molle* in the feminine.

Espagnol makes its feminine *Espagnole*.

Substantives ending with the sound *ol* have their termination in
ole ; as, *boussole*, *école*, *parole*, &c. The following are exceptions :
témol, *bol caracol*, *col* (or *cou*), *dol*, *harusse-col*, *licol* (or *licou*), *sol*,

(or ¹⁵*sou*, a cent), ⁹*sol* (a note in music), ⁹*sol* (soil), ^{15 0 9 7-9}*tournesol*, ^{7 7-9 9}*vitriol*, ⁹*vol* (of a bird), ⁹*vol* (robbery), which have their termination in ^{9 9 00 15 0 9 00 9 00}*ol*; *colle* and *bouterolle* are the only ones ending in *olle*.

Among the verbs, ^{10 9 0 10 9 4 9 00 9 0 4 4 9 00}*accolle*, from *accoler*, *colle*, from *coller*, ^{4 9 0 4 10 00 10 0 4 9 00}*décolle*, from *décoller*, *trolle*, from *troller*, have their termination in *olle*. The others end in *ole*; as, ^{9 0 7 18 9 0 7 4 9 0 7 7 9 0}*il console*, *il désolé*, *il immole*, &c.

There is but one adjective ending in ¹¹*ul*; it is ¹¹*nul*, which makes its feminine ^{11 00}*nulle*.

^{4 11 0 17 4 11 0 1 11 11 0 7 11 11 0 7 7 11 0 0}*Crédule*, *incrédule*, *majuscule*, *minuscule*, *ridicule*, take *e* mute in both genders, and do not double the *l*.

Substantives ending with the sound ¹¹*ul* have their termination in ^{11 0 4 11 0 5 0 11 0 11 0 11 11 0}*ule*; as, *cédule*, *cellule*, *mule*, *scrupule*, &c. The following are exceptions: ^{11 00 10 11 1 11 18 11}*bulle*, which is written with *ll*, and *accul*, *calcul*, *consul*, ^{9 18 11 3 11 11}*proconsul*, *recul*, ending in *ul*; a few more words end in *ul*, but in the pronunciation the *l* is not sounded.

All verbs ending in ^{11 4}*uler*, in the infinitive, make their present in ^{11 0 7 7 0 7 11 0 7 0 7 11 4 7 1 11 0 1 11 4 7}*ule*; as, *il dissimule*, from *dissimuler*; *il calcule*, from *calculer*; *il stipule*, from *stipuler*, &c.

The only adjective ending in ^{15 15 0}*oul* is *soul*, in which the *l* is silent; the feminine is ^{15 0}*soule*.

All other words ending with the sound ^{15 15 0}*oul* are written *oule*; as, ^{15 0 15 0 15 0 7 15 0}*moule*, *foule*, *poule*, *il coule*, &c.; except a few substantives and proper names, which end in ^{15 1 7 15 17 0 1 15 15}*oul*; as, *capitoul*, *Saint-Papoul*, *boul*, ^{0 15}*vesoul*, &c.

Of the Liquid Sound of *l*, or *ll*.

This sound does not exist in English, and should be learned of a teacher; it is extremely difficult to catch, and requires great practice. We mark it with (—) under the *l* or *ll*.

This sound is not pronounced in the same way by all Frenchmen;

many sound it as they would ⁷⁷*ii*, destroying completely the sound of *l* or *ll*; as in the words ^{1 7 0}*famille*, which they pronounce ^{1 78 13 0 0}*famie*; ¹³⁷⁸*feuille*, like ¹³⁷⁸*feuiie*, &c.

Others sound *l* or *ll* in a manner which cannot be described, but in which the liquid sound is preserved to some extent; we are in favor of this last mode of pronunciation, having always observed, that, in France, people of refined manners and education never use the sound of *ii*. But we leave this real difficulty to the management of teachers, the organs of speech alone being able to show satisfactorily how to overcome it.

We have now to indicate, in terms as general as possible, when *l* or *ll* is liquid or not.

Rule. When *l* or *ll* is preceded by *ai*, *ei*, *oui*, it takes what is called the liquid sound; but then the letter *i*, which precedes the *l* or *ll*, is a mere sign, showing that the following *l* or *ll* is liquid, and the *i* has no influence over the pronunciation; thus,

^{1 1.0} travail	is pronounced as if written	^{1 1} trava-l
^{1 1.0 4} travailler	“ “	^{1 1 4} trava-ller
^{1 50} pareil	“ “	^{1 5} pare-l
^{1 01 50 4} appareiller	“ “	^{1 01 5 4} appare-ller
^{0 450} fenouil	“ “	^{0 15} fenou-l
^{15 0 7} bouillir	“ “	^{15 7} bou-llir

We are at a loss to give any indication whatever in reference to the sound of *l* or *ll*, when preceded by the letter *i* alone; practice is the only guide; for *ll* is liquid in ^{1 7 0}*famille*, and is sounded naturally in ^{7 00}*ville*; *l* is liquid in ⁷*mil*, millet, and natural in ⁷*mil*, one thousand. Although, perhaps, in this case, the variation in sound of the two words may be traced to the difference in their etymology,—the one coming from ^{7 50}*millet*, and the other from ^{7 00}*mille*; yet there are a hundred

other cases in which there is no reason for the difference of the sounds.

There has been great discussion about the noun *péril*, whether the *l* is liquid or not ; we still hesitate to give an opinion on the subject ; but etymology indicates that the *l* is liquid, because in the adjective *périlleux*, derived from *péril*, *ll* has the liquid sound.

ll is represented by some grammarians as being liquid in the proper name *Sully* ; but we do not admit it, having always heard this word pronounced with the natural sound of *ll* by all well-bred people in our country.

M, m.

This letter is sounded in French exactly as it is in English ; as, *murder, mother, imminent, &c.*

It has this sound in the French words *machine, méthode, midi, mode, &c.*

We have already said, in speaking of nasal sounds, almost all that relates to this letter, and we refer the student to those articles. We will only add, that at the beginning of a word this letter is always sounded, as well as in the middle, when not doubled, except in *condamner* and its derivatives, and in *automne* and its derivatives.

When doubled at the beginning of words, it is pronounced as follows :

Preceded by *a*, *mm* is sounded as it is in English ; as in *ammoniaque, ammon, ammi*, which are the only French words in which *m* is doubled with *a*.

Preceded by *e* the first *m* makes a nasal sound with it, and the second is sounded naturally in the next syllable ; as in *emmancher, emménager, emmener, &c.*

Preceded by *i*, *mm* has the same sound as in English ; as in *immense, immémorial, immortel, immunité, immatériel, &c.*

Preceded by *o*, the nasality disappears, *o* is sounded short; as in ⁹*homme*, and only one *m* is heard.

There are no French words in which *mm* is preceded by *u*.

When *m* is followed by *n*, it retains its natural sound; as in
^{1 7 8 7 0 1 9 8 9 16 11 0 17 1 7 4 17 1 7 4}*amnistie, hymne, calomnie, somnambule, indemniser, indemnité, &c.*

When the letter *m* is doubled in the middle of words, but one is sounded; as in ^{9 0 7-0 9 0 9 6 9 0 16 0}*commis, commode, comment, &c.*

Exceptions. In proper names, *mm* is sounded; as in ^{1 18}*Ammon*,
^{5 1 11-5}*Emmanuel, &c.*

In all words beginning with *imm*, as is marked above.

Concerning words where *mm* is preceded by *e*, see what is said on the preceding page.

With regard to *m* final, see what we have said in the article on the nasal sounds.

N, n.

This letter has the same sound in French as in English; as, *name, canal, nap, nurse, &c.*

This sound exists in the following French words: ^{1 4 6 18}*nager, néron*,
^{9 7 0 11 7 4 15 0 7 0 14 0 1 18}*novice, nudité, nourrice, neutre, canon, &c.*

(See what we have said of this letter in speaking of nasal sounds.)

This letter always retains its natural sound at the beginning of words, and even in the middle, whenever it is followed by a vowel, as may be seen from the foregoing words; but it forms a nasal sound with the preceding vowel, if followed by a consonant. (See Nasal Sounds.)

When final, *n* is sounded naturally in ^{1 9 5 1 5 7 5}*abdomen, amen, hymen*; but is nasal in any other case.

When doubled, (and it is one of the consonants which are most frequently doubled,) only one is pronounced; as in the words ^{10 4}*année*
^{9 0 6 0 9 0 4 9 10 5 10 11 4}*connaître, sonner, solennel, annuler, &c.* But both are pronounced
^{5 41 9 0 1 5 0 1 1 1 1 0 1 9 17-18}in the following words: *ennéagone, annexe, annal, annate, annotation*,
^{1 7 07 1 7-18 7 4 7 9 17-18}*annihilation, inné, innovation, and their derivatives.*

In adjectives, the masculine of which ends in ¹⁷ *ain*, ¹⁷ *ein*, ¹⁷ *in*, ¹⁹ *un*, the letter *n* is not doubled to form the feminine; as in ¹⁷ *vain*, ^{6 0} *vaine*; ¹⁷ *plein*, ^{6 0} *pleine*; ⁷ *fin*, ^{7 0} *fine*; ¹⁹ *un*, ^{11 0} *une*, &c.

But in those ending in ⁷⁻¹⁷ *ien* and ¹⁸ *on* in the masculine, the feminine is formed by doubling the *n* and adding *e* mute; as, ¹⁶ *ancien*, ⁷⁻¹⁷ *ancienne*; ^{7 18} *fripon*, ^{7 9 00} *friponne*, &c.

When *n* is preceded and followed by the letter *o*, it is never doubled; as in ^{9 9 0} *sonore*, ^{9 9 1 0} *honorable*; although these words are derived from ^{9 0 4} *sonner*, ^{9 0 13} *honneur*, which are written with *nn*.

In words which are formed from a root ending in *an*, *on*, the *n* is generally doubled; as in ^{10 7} *bannir*, from *ban*; ¹⁸ *année*, from *an*; ¹⁶ *vanner*, from *van*; ¹⁶ *pardonnable*, from ^{1 18} *pardon*; ^{7 9 0 0} *lionne*, from ⁷⁻¹⁸ *lion*; ^{0 9 0 7 5 0} *melonnière*, from ^{0 13} *melon*; ^{1 9 0 5 0} *savonnette*, from ^{1 18} *savon*; ^{10 9 0 7-4} *marronnier*, from ^{10 18} *marron*, &c.

Whenever the letter *n* is used in a syllable the pronunciation of which is short, it is doubled; as in ^{15 9 0 0} *couronne*, ^{5 9 0 0} *personne*, &c.

When, on the contrary, the syllable is long, only one *n* is used; as in ^{10 0} *trône*, ^{10 0} *Saône*, &c.

When the letter *n* is preceded by *g*, it forms a compound consonant, of which we will speak hereafter, and which we mark like the liquid *l*.

P, p.

This letter has exactly the same sound in French as in English; as, *paper*, *pope*, *pasture*, *apartment*, &c.

It is found in the following French words: ^{1 0} *page*, ^{4 7} *péril*, ^{7 7-4} *pitié*, ^{10 4} *posé*, ^{11 0} *puce*, ^{15 4} *poupée*, ^{13 0} *peuple*, ^{0 9 0} *pelote*, &c.

P, at the beginning or in the middle of a word, retains its natural sound, except when it is followed by *h*; in which case, the letters *ph* have the sound of *f*.

P is sounded in the following words: ^{0 5} *sceptique*, ^{7 0} *scepticisme*, ^{0 5} *Sep-*

^{16 0 4 18 0 5 16 7 18 5 16 7-18 18 16 18 1 5 4}
tembre, septante, septenirion, exemption, contempteur, acceper, and
^{g^a q}
 all their derivatives.

^{10 6 0 5 18 00 18 0 0 18 00}
P is silent in *baptême, exempt, compte, prompt, and* their deriva-
^{g^a}
 tives.

^{17 9 1 7 0}
Remark. The Academy say, that *p* is sounded in *symp^tomatique*
^{17 10 0 5 0}
 and *symp^tôme*; that it is not sounded in *sept* and its derivatives, but
^{17 18 11}
 is sounded in *impromptu*.

When placed at the end of a word, it is never sounded; thus we
^{19 16 0 4 16 11 8 10 5 18}
 say, *un camp étendu; ce drap est bon, &c*

^{1 5 1 1 5}
Exceptions. *P* is sounded in the five words, *alep, cap, gap, cep,*
^{1 1 9 0 10 15 0}
and jalap, and in trop and beaucoup when placed before a word begin-
^{4 9 4 4 4 10 15 4 4}
 ning with a vowel; as in *j'ai trop-aimé, j'ai beaucoup-aimé*.

^{15 0 5 19}
P is also sounded in the word *coup* before a vowel; as in *c'est-un*
^{15 7 0 1 16 11}
coup-innatendu.

Whenever the letter *p* is doubled, only one is pronounced.
 (See the remarks on *ph* in the article on compound consonants.)

Q, q.

The sound of this letter is similar to that of *k* in English; as in the words *kick, kid, keel, koran, &c.*

This letter, in French, is never used unless followed by *u*, which is sometimes silent, is sometimes pronounced with its natural sound, and sometimes takes that of ¹⁵*ou*; except in a few words in which it is
^{17 9}
 used as final; such as *çinq, coq, &c.*

When *u* is silent after *q*, the two letters *qu* are sounded exactly
^{0 1 7 4 0 15 0 0 0 9 7 7-17 10 0 4 7}
 like *k*; as in the words *qualité, quenouille, quotidien, acquérir,*
^{0 7 0 4 7 0 16 0}
quitter, piquant, &c.

When *u* is not silent after *q*, it retains its natural sound in words like the following :

^{7 12 0} pique k	^{11-1 1 4 7 0} quadragésime k j z	^{11-1 11 4} quadrupler k	^{11-17 4 5 7} quindécemvir k
^{4 11 5 0} équestre k	^{11-1 16 11 5 0} quadrangulaire k	^{11 1 0} quaker k	^{11-17 11-1 4 5 0} quinquagénnaire k j z
^{4 11-7 16 0} équiangle k	^{11-1 10} quadrat k	^{11-16 11-1} quan-quam k j z	^{11-17 11-1 4 7 0} quinquagésime k j z
^{4 11-7 7 16 0} équidistant k	^{11-1 1 7 0} quadratriçe k	^{11-5 13} questeur k	^{11-17 11-50 7-1} quinquesnial k
^{4 11-7 1 4 1} équilatéral k	^{11-1 1 11 0} quadrature k	^{11-5 11 0} questure k	^{11-17 11-50 7-9} quinquennium k
^{4 11-7 1 5 0} équilatère k	^{11-1 7 9 7-9} quadrifolium k	^{1 11-7 1} a quia k	^{11-17 11-5 0} quinquerçe k
^{4 11-7 11 7 0} équimultiple k	^{11-1 7 0} quadrige k j	^{11-7 4 7 0} quiétisme k	^{11-17 11-5 5 0} quinquerème k
^{4 11-7 1 7-18} équitation k ç	^{11-1 7 1 5 0} quadrilatère k	^{11-7 4 7 0} quiétiste k	^{11-17 7} quintil k
^{11-1 1 4 5 0} quadragénère k j	^{11-1 7 10 0} quadrinôme k	^{11-7 4 11 0} quiétude k	^{11-17 1 0} quintable k
^{11-1 1 4 7 1} quadragésimal k j z	^{11-1 11 5 0} quadrupède k	^{11-17 4 1 9 0} quindécagone k	^{7 11-1 7-18} iquation k ç

When *u* does not retain its natural sound and is not silent, it is sounded like *ou* ; as in ¹⁵ *aquatique*, ^{1 15-1 7 0} *équateur*, ^{4 15-1 13} *équation*, &c. ^{4 15-1 7-18}

A difference exists among grammarians in reference to the pronunciation of the words *liquéfaction* and *liquéfier*, some making the *u* silent in the first of these two words, others giving to it its natural sound, whilst *u* would always be silent in the second. Without entering into the details of this difference of opinion, we will side with those who act according to common sense, and give the same pronunciation to the two words, making the *u* silent ; as, ^{7 0 4 1 7-18} *liquéfaction*, ^{7 0 4 7-4} *liquéfier*. ^{k ç}

Although in the words ¹⁷ *çinq* and ⁹ *coq* we have marked the letter *q* with its natural sound, we must say that *q* is silent in *coq* in the word ^{90 17 0} *coq-d'inde*, and in ¹⁷ *çinq* when this word is used before another begin-

ning with a consonant, except before nouns expressing the months in the year ; as, *le cinq mai*, &c. ; in all other cases *q* is sounded ; as in *cinq hommes* ; *ils étaient-cinq* ; *cinq et demi*.

Q is never doubled.

The question, when *c*, *q*, or *k*, should be used with the sound of *k*, is a somewhat difficult one. We refer to what we have already said in speaking of the letter *c* ; but the etymology of the word is always the surest guide, and those who are ignorant of Latin will have to resort to a dictionary.

R, r.

The sound of this letter is the same as it is in English ; as in the words *roar*, *rat*, *rap*, *red*, *rid*, *rod*, *rub*, &c., but is always stronger and more rolling in French ; the French *r* must always have the jarring sound. "The jarring sound of the initial or rough *r* is formed," says Walker, "by jarring or vibrating the tip of the tongue against the roof of the mouth near the fore teeth ;" as in the French words *rareté*, *régie*, *rivage*, *Rome*, *ruse*, &c.

At the beginning or in the middle of words, this letter is always sounded.

When *r* is final, it is sounded in all syllables which do not end in *er* ; as, *or*, *car*, *sur*, *soupir*, *voir*, *sieur*, *air*, &c., except in *monsieur* and *messieurs*.

With the termination *er*, the letter *r* is sounded in the following words : *cher*, *fier*, *mer*, *amer*, *belvédér*, *cançer*, *cuiller*, *enfer*, *éther*, *frater*, *gaster*, *hier*, *hiver*, *Lucifer*, *magister*, *pater* ; and in proper names, as *Jupiter*, *Esther*, *Munster*, *Le Niger*, &c.

When *r* is silent in the syllable *er*, the *e* which precedes it takes the sound of *é*, and the syllable is marked *er*.

But when the syllable *er* is followed by a word beginning with a vowel or *h* mute, it is generally sounded with the next word ; *e* then takes the sound of *é*, and the syllable will be marked *er* ; as in *aimer-à jouer*.

This sentence presents an example of both cases ; thus, *aimer* is marked ^{4 5} *aimer*, giving *e* the grave sound of ⁵ *ê*, while *jouer* is marked ^{15 4} *jouer*, giving the syllable *er* the sound of ⁴ *ê*, which renders the *r* silent.

When *r* is doubled, generally but one is pronounced ; as in the words ^{10 10 4} *arroser*, ^{10 7 4} *arriver*, ^{50 11 0} *perruque*, &c.

Exceptions. 1. In the following words the *rr* is sounded : ^{1 5 1} *aberration*, ^{7-18 1 09 4 5 160 5 1 1 5 0 5 0 160 5 13 4 4 5 07 0} *abhorrer*, *errant*, *errata*, *erre*, *erremens*, *erreur*, *errer*, *errhine*, ^{5 9 4 5 13} *erroné*, *terreur*, and their derivatives.

2. In all words beginning with ⁷ *irr*, the *rr* is sounded ; as, ^{7 1} *irradiation*, ^{7-1 7-18 7 5 9 1 0 7 17-9 5} *irraisonnable*, *irrationnel*, &c.

3. The *rr* is also sounded in the future and conditional of the verbs ^{10 0 4 7 15 7 15 7} *acquérir*, *mourir*, *courir*, and their derivatives ; as, ^{10 05 4} *j'acquerrai*, ^{3 15 4 3 15 4} *je courrai*, *je mourrai*, &c.

S, s.

This letter has two sounds. The natural sound of *s* is that of the soft *c* in English, and will not be marked in our system of pronunciation ; it is found in the English words *sister*, *system*, *atlas*, *seldom*, *silk*, &c., and in the French words ^{1 0 4 15 7-18 11 0 15 0 7} *sage*, *séjour*, *sion*, *sucré*, *souvenir*, ¹³ *seul*, &c.

The accidental sound of *s* is like that of the letter *z* in the English word *zone*, or of *s* in *rose*. It is found in the following French words : ^{11 1 0 7 7 0 10 0 4 90 4 4 11 4} *usage*, *risible*, *rose*, *résonner*, *résumer*, &c., and is marked in our figured pronunciation by placing the letter *z* under it.

The letter *s*, at the beginning of a word, always retains its natural sound, that of *c* soft ; as in ^{1 7 7 5 0 7 16 0 7 4 8 9 8} *saphir*, *système*, *silence*, *symétrie*, *Sophie*, &c., except in words beginning with *sch*, when *ch* has the sound of *sh* ; as in ^{0 0 17 0 0 7 0} *scheling*, *schisme*, &c.

If *ch* has the sound of *k*, then the letter *s* is pronounced; as in
^{9 1 7 0} *scholastique*, ^{9 8} *scholie*, &c.

Placed in the middle of a word between a consonant and a vowel,
s retains its nat l sound; as in ^{1 16 0 18 9 4} *absence*, *consoler*, &c.

Exceptions. 1st. When *s*, in the middle of a word, is placed before
the letters *b* or *d*, it takes the sound of *z*: as, ^{5 7 5 0 1 11} *presbytère*, *Asdru-*
¹ *bal*, &c.

2d. In the following words, and their derivatives, *s* has the sound
of *z*, although placed between a vowel and a consonant: ^{1 1 0} *Alsace*,
^{5 1 7 0 1 1 7 0} *belsamine*, *balsamique*, &c.

3d. In the syllable *trans*, followed by a vowel, the *s* takes the
sound of *z*; as, ^{16 1 7 18 16 7 4 16 7 16 7 7} *transaction*, *transiger*, *transit*, *transitif*, &c.

The three following words are excepted: ^{16 7 16 7 0 16 0} *transir*, *transissement*,

^{16 7 1 8} *Transylvanie*, in which the *s* retains its natural sound.

S, placed between two consonants, retains its natural sound; as in
^{16 7 4 16 9 4 18 5 18 1 11 4 17 17 0 0 17 7 11 4} *transpirer*, *transporter*, *Munster*, *constituer*, *instinct*, *instituer*, &c.

S, placed between two vowels, sounds like *z*; as in ^{2 0 5 0} *phrase*, *fraise*,
^{10 0 12 0} *rose*, *ruse*, &c. This rule is not without exceptions; as in ^{5 16} *vraisem-*
^{1 0 4 4 16 0} *blable*, *préséance*, and a few others.

S is silent when placed before *ce*, *ci*; as in ^{0 5 0 0 7 16 0} *scène*, *science*, &c., but
in the middle of words it is sounded, as we have seen above.

S is also silent in the third person singular of the present of the
indicative of the verb *être*; as in ^{7 5 0} *il est*.

S is seldom sounded at the end of a word, unless the next word
begins with a vowel, in which case it takes the sound of *z*; as, ^{5 0} *mes*
^{9 0 17 4 5 0} *propres-intérêts*.

Exceptions. The final *s* is sounded in the following words: ^{19 1} *un as*
^{19 1 9 1 7 9 11 4 11 1 7 11 1 1 11} (an ace), *un aloès*, *la vis*, *Momus*, *Vénus*, *Fabius*, *Mars*, *Agnus*,

^{7 11} ⁹ ^{7 7 11} ^{4 11} ^{4 11} ^{7 11} ^{1 11} ⁷
bibus, committimus, Phébus, rébus, sinus, calus, lis (lily), *lys* (river),
⁷⁰ *fil*, and a few others perhaps, but it is mute in ^{13 8 70} *fleur de lis*.

When *s* is doubled, only one is pronounced with its natural sound ;
^{00 110 00 150 50 5 7 50 4 4 00 5 04}
as in *dessus, dessous, desservir, dessécher, resserrer*, &c.

A great difficulty arises from the similarity of sounds produced by the letters *c, s, t, z*. For instance, since *s* is sounded like *z* between two vowels, how should we write the French word for church?—*église* or *égglise*? both being sounded alike, ^{4 7 0} *égglise*. In this case the etymology of the word *église* being *ecclesia* from the Latin, it is clear that the word should be written with an *s*.

Shall the word *commission* be written *comission, commition*, or ^{90 7 7-18 90 7 7-18}
^{90 7 7-18} *commiçion*? A reference to the derivation of the word removes the difficulty, as it comes from *commis*, which ends with an *s*.

For the same reason, we write ^{4 1 10 4 1 0 10 4 16 100 4}
^{sh} *échalasser, matelasser, endosser*,
¹⁰⁴ *passer*, &c., from *échalas, matelas, endos, pas*, &c.

We also write the following words with an *s*, and not with a *z*,
^{7 7 0 0 10 4 10 0}
because their roots end in *s*: *risible, reposer, close*, &c., from *ris*,
^z *repos, clos*, &c.

But there is a great number of cases in which these indications are not applicable ; therefore, in all doubtful cases, we advise foreigners to consult a dictionary, until, by reading good authors and sufficient practice, they shall master this difficulty.

T, t.

This letter has two sounds. The natural sound of *t* is like that of this letter in the English words *trap, trot, times, attempt, try*, &c.

It exists in the French words ^{1 0 4 5 0 7 0 8 7 0 11 0} *table, ténèbres, titre, topique, tube*,
^{15 18 11 9 7 0} *Toulon, Teutonique*, &c.

The accidental sound of *t* is like that of the English soft *c*, as

heard in the French words ^{1 1 7-1} *abbatial*, ^{1 7-14 0} *captieux*, ^{1 7-16 0} *patient*, ^{4 7 1-17} *Vénitien*,
^{9 4 8} *prophétie*, &c.
^{1 7} *prophétie*, &c.

This letter is doubled only with the natural sound, which is not marked in our figured pronunciation; it is never doubled after ⁴ *é*, nor ⁷ *i*, and seldom after ¹¹ *u*; as in ^{4 1 0 4 9 0 4} *étale*, ^{4 11-7 0} *étonner*, ^{4 1} *détruire*, ^{sh} *détacher*,
^{4 7} *rétif*, ^{7 7 4 5 0} *itinéraire*, ^{7 18} *citron*, ^{7 1 0} *vitrage*, ^{7 11 4} *discuter*, ^{11 17} *lutin*, ^{11 7 0 8} *mutinerie*, ^{11 4} *tul-*
^{5 0} *laire*, &c.

It is doubled, however, in the following exceptions: ^{11 0} *lutte* and its derivatives, ^{0 7 4} *quitter* and its derivatives, and a few others.

T, at the beginning of a word, although followed by *i* and another vowel, always retains its natural sound; as in ^{7-1 0} *tiare*, ^{7-4 7} *tiédir*, ^{7-5 0} *ticrçe*,
^{7-5 0} *tiers*, &c.

When, in the middle of a word, it is followed by another vowel than *i*, *t* always retains its natural sound.

But when followed by *i*, it is sometimes sounded naturally, and sometimes takes the sound of the soft *ç*.

A peculiarity of the English language saves us the trouble of giving a long explanation of the different cases in which, in French, we must use the one sound or the other.

Rule. Whenever the letter *t* in French corresponds to the sound of *sh* in the English word, the *t* has the sound of *ç*; when it does not, *t* is sounded naturally; as, ^{16 7 7-18} *ambition*, ^{4 11 5 7-18} *résurrection*, ^{7 7 7-4} *initier*,

^{4 7 7-17} *Vénitien*, ^{1 7-16 0} *patient*, &c., in which *t* is sounded as *ç*, because in the English words it has the sound of *sh*.

Without this indication, how could a foreigner ascertain, that, in the following list, *t*, in the first column, has the sound of *ç*, whilst in the other it takes the natural sound?

^{1 11 7-4}
balbutier
^{7 7 7-4}
initier
^ç

^{2 7-4}
châtier
^{sh}
^{16 7-4}
entier

^{4 7 7-17}
Vénitien

^{1 7-17}
Gratien

^{5 10 16 7-18 0}
les attentions

^{5 17 16 7-18 0}
les intentions

^{5 17 16 1-18 0}
les inventions

^{5 9 7-18 0}
les portions, &c.

^{8 15 7-17}
le soutien

^{16 0 7-17 0}
j'entretiens

^{15 10 16 7-18 0}
nous attentions

^{15 17 16 7-18 0}
nous intentions

^{15 17 16 7-18 0}
nous inventions

^{15 0 9 7-18 0}
nous portions, &c.

Generally, *t* is not sounded at the end of a word ; as in ^{9 0} *mort*,
^{16 0 1 16 0 1 7-18 0 7 17 0 7 10 0 7 11 0} *gant, amant, patient, il vint, prévôt, il fut, &c.* ; at the end of adverbs
terminating in *ment*, as in ^{16 0} *clairement* ; in verbs which, in their
several tenses, end with *t*, as ^{7 5 0 7 7 18 0 7 15 5 0 7 7 0} *ils-aiment, ils-iront, ils-voulaient, il vit,*
^{7 4 7 7 0} *il écrivit, &c.*

Exceptions. *T* is sounded at the end of the following words : ^{11 0} *une*
^{0 19 1 18 11 4 7 0 1 18 11 5 5 15 5} *dot, un fat, un but, zénith, apt* (a city), *indult, zest, est* (east), *ouest,*
^{5 1 1 1 9 5 7 5 11 1 7} *exact, rapt, tact, correct, direct, chut, mat* (playing checkers), *Christ*
(but it is not sounded in ^{4 11 0 7 0 0} *Jésus Christ*.)

T, whether silent or not, placed at the end of a word, is sometimes carried with the vowel placed at the beginning of the next word. This is a matter of taste, for which no satisfactory rule can be given ; the pupil ought in this case, as in many others, to consult his teacher. We will hereafter give some general indications upon this subject, which may be of some service to beginners.

In the word ^{5 0} *sept*, *t* is sounded when this word is at the end of a sentence, or precedes a rhetorical pause or a sign of punctuation ; thus we say, ^{7 4 5 0 5 0} *ils-étaient sept* ; also when followed by a word beginning with a vowel or *h* mute, as, ^{5 0 9 16 0 5 0 0 0 0} *sept-oranges, sept hommes* ; but

when followed by a word beginning with a consonant, *t* is silent, as,
^{500 5 18 0 500 1 0 0}
sept maisons, sept femmes, except before nouns expressing the several
months in the year; as, *le sept mai, &c.*

Huit follows the same rule; but when used as a noun, the *t* is
sounded even before a consonant; as, ^{7 4 5 0 011-7 011-7 9 16 0}
ils étaient-huit, huit-oranges,
^{011-7 0 9 0 0 3 11-7 3 4}
huit-hommes, le huit de mai.

In *vingt*, *t* is sounded in all the numbers from twenty to thirty;
^{17 0 40 18 17 0 14 0 17 0 2-20}
as, *vingt-et-un, vingt deux, vingt trois, &c.* But it is not sounded
^{01 0 17 0 0 19 0 1 0 17 0 0}
in *quatre-vingt* and its compounds; as, ^{14 0}
quatre-vingt un, quatre-vingt
deux, &c.

When *t* is doubled, only one is pronounced, except in the words
^{1 7 7 0 1 7 0 1 9 9 8 11 11 1 7 9 5 0}
atticisme, attique, cattologie, guttural, pittoresque.

As a general rule, but not without exception, some grammarians
pretend that *t* is not doubled after a syllable in which *l* or *r* is joined
to another consonant, nor after ^{9 8 1 1}
do, re, la, ma; as in ^{1 4 9 4}
flater, floter,
^{9 4 10 11 0 1 7 0 9 5 4 9 5 0 1 4 16 7 9 0 0 15}
froter, clôture, pratique, protester, grotesque, dater, antidote, retour,
^{3 0 7 1 7 11 0 1 7-5 0 1 5 5}
retenir, latitude, matière, maternel, &c. But usage contradicts this
rule in several cases, for we generally write ^{1 0 4 9 0 4 9 0 4}
flatter, flotter, froter,
&c.; in all other cases, *t* is generally doubled, as in ^{101 0 4}
attaquer,
^{18 1 0 0 10 5 4 9 5 0 0 5 0 9-14 9 0 0 9 0 0 9 0 0}
combattre, attester, sornette, nettoyer, sotte, botte, motte, &c.

It would be better to say, that, whenever *t* follows a syllable
whose pronunciation is short, it is doubled, and remains single when
that syllable is long, as may be seen in the following words:
^{4 15 4 4 15 0 4 2 0 1 0 0}
dégoûter (to disgust), *dégoutter* (to drop); *pâte* (paste), *patte* (paw
of animals); ^{6 0 7 5 0 0}
tête (head), *il tette* (he sucks), &c. The sounds *ou*,
a, *e* are long in the first, and short in the second of the foregoing
examples; hence *t* in the one case, and *tt* in the other.

After the letter *a*, in compound words, *t* is always doubled; as in
^{101 4 10 17 0 10 16 0 10 0 1 0 10 16 7 10 16 10 10 4 11-4}
attacher, atteindre, attendre, attelage, attendrir, attentat, atténuer,

^{1 05 4} *attester*, ^{1 07 4 7} *attédir*, ^{1 07 4} *attiser*, ^{1 015 4} *attoucher*, ^{1 0 1 7} *attractif*, ^{1 0 7 11 4} *attribuer*, ^{1 0 7 4} *attrister*,
^{1 0 15 4} *attrouper*, &c.

In interrogative sentences, when the verb ends with a vowel, *t* is placed between the verb and the interrogative pronouns *il*, *elle*, *on*, and a hyphen is placed between the *t* and the verb, and between *t* and the pronoun; as, ^{7 1 7} *y a-t-il?* ^{16 0 7} *mange-t-il?* ^{10 9 0 500} *accorde-t-elle?* ^{1 6 1} *paraîtra-t-elle?* ^{500 5 9 00 18} *raisonne-t-on?* ^{4 18 0 1 18} *s'enonçera-t-on?* &c.

In the imperative mood of reflective verbs, and in the second person singular, if the reflective pronoun is followed by a vowel, it is represented by *t'*; as, ^{1 16 5 0 16} *va-t'en*, ^{16 0 18 1 9-1} *sers t'en*, *prends t'en à moi*.

The letter *h* placed after a *t* does not change its pronunciation, and remains mute in all cases: as in ^{0 49 8 06 0 7 9 05 0} *théorie*, *thème*, *hypothèque*, &c.

V, v.

This letter has the same sound in French as in English; as, *vat*, *vent*, *vile*, *votive*, *vulgar*, &c.

This sound is found in the following French words: ^{1 18} *valeur*, ^{4 17} *vêlin*, ^{9 18 4 12 15 9-1} *volonté*, *vue*, *vouloir*, &c.

This letter is never silent and never doubled; it is, also, never final; and if sometimes sounded at the end of words, it shows only that the word terminates with an *f*, which in such cases has the sound of *v*.

W, w.

This letter, as we have already stated, does not belong to the French language, but as it is found in many words which have been adopted into the French, and in many proper names, we must explain how it is sounded in such cases.

W has two sounds in French; that of *v* in ^{10 010} *Wauxhall*, and of *ou* in ^{15-1 5 9 0} *Walter Scott*; it has also occasionally the sound of *u* in ¹⁴ *eu*; as in ^{14 18} *Newton*.

As usage is the only rule in this case, we will give a certain number of words in which *w* is pronounced in different ways, as

guides for others : ¹⁵⁰⁷ *whig*, ¹⁵⁰⁷ *whisky*, ⁷ *whist*, ¹⁵⁰⁷ *Newton*, ¹⁴ ¹⁸ *Warwick*, ¹ ⁷⁰ *Washing-*
¹⁸ ⁵ ⁰ ¹ ⁸ *ton*, ¹⁰ ⁹ ⁰ *Westphalie*, ⁷ ¹⁷ ⁵ ⁰ *Wallone*, *Wirttemberg*.

However, we would always advise foreigners to retain the pronunciation of their own language in words which the French have borrowed from them ; because, when the English language appropriates to itself any French words, these words are pronounced by Englishmen as they are in French.

X, x.

This letter has no sound of its own. The accidental sounds of *x* are five in number, as follows :

1st. *cs*, as in ¹ ⁰ ¹ ⁷⁻¹⁰ ⁰ ¹ ⁵ ¹⁶ ⁰ ¹¹ ⁷⁻¹⁸ ¹ ² ⁵ ⁴ ⁴ ⁹ ¹⁸
axe, *axiôme*, *Alexandre*, *fluxion*, *taxe*, *véxé*, *Xénophon*,
 &c.

2d. *gz*, as in ⁵ ¹ ¹⁷ ⁵ ¹⁶ ⁰ ⁵ ¹⁰ ⁴ ⁵ ¹ ⁰ ⁵ ⁵ ⁷ ⁰ ⁵ ⁷
examen, *exemple*, *exauçer*, *exarque*, *exercice*, *exil*,
exiger, &c.

3d. *k*, as in ⁵ ⁵⁰¹⁶ ⁰ ⁵ ⁵⁰⁴
excellence, *exceller*, &c.

4th. *ss* or *ç*, as in ⁹⁻¹ ¹⁶ ⁰ ¹¹ ⁵⁰⁰ ¹⁰ ⁹ ⁰ ¹⁰ ⁵ ⁰⁰
soizante, *Bruxelles*, *Auxone*, *auxerre*, &c.

5th. *z*, as in ¹⁴ ⁷⁻⁵ ⁰ ⁷ ⁷⁻⁵ ⁰ ⁷ ⁷⁻⁵ ⁰ ⁷ ⁰¹¹⁷ ⁷ ¹⁸
deuxième, *sixième*, *dixième*, *dix-huit*, *dix-neuf*, and
 their derivatives.

When final, *x* is pronounced like *cs*; as, ⁷ ⁴ ⁷ ¹⁷ ⁵
stix, *phénix*, *index*,
⁹ ¹ ⁹ ¹ ¹ ¹⁷ ⁹ ⁷ ⁴ ⁷ ⁹ ¹¹ ¹ ⁷⁻¹ ¹
storax, *borax*, *larinx*, *onyx*, *préfix*, *Pollux*, *Astianax*, and other
 proper names.

In other words, it is sounded as *s* would be ; that is to say, it remains silent before a consonant, and is sounded like *z* before a vowel.

In the words ⁷ *six* and ⁷ *dix*, the *x* is not sounded before a consonant ; it has the sound of *z* before a vowel, and before other numbers although beginning with a consonant ; as, *dix-neuf*. At the end of a sentence,

or before a sign of punctuation, it is sounded like *s* and marked (*ç*), and also before nouns expressing the several months in the year.

There are words at the end of which *x* is placed, although it is not pronounced, as follows :

1st. *Paix, faix, crucifix, prix, flux, reflux.*

2d. In the plural of nouns, adjectives, and contracted articles, ending in *au eu*; as, *chevaux, travaux, feux, heureux, aux, &c.*

3d. In the plural of some nouns and adjectives ending in *ou, oi*; as, *jaloux, houx, bijoux, cailloux, hiboux, &c., noix, foix* (a country), *voix, &c.*

4th. In all adjectives ending in *eux*, and in some verbs; as, *courageux, précieux, je veux, je peux, &c.*

But if these words are followed by another beginning with a vowel, the *x* is sounded like *z*, according to taste. Practice and the assistance of a teacher alone can guide a foreigner in this difficulty.

X is never doubled or silent in the middle of a word.

Z, z.

The sound of this letter is like that of the same letter in English; as in the words *zeal, zest, zone*, and like *s* in *rose*.

This sound is heard in the French words *Zacharie, zéphire, Zizanie, zône, &c.*

At the beginning or in the middle of a word, this letter retains its natural sound, and is never silent.

When final, *z* has the sound of *s*, or is silent.

It sounds like *s* in the words *Metz, Rhodex, Suarez, Rodriguez, Olivarez, &c.*

It is silent in the words *chez, assez, nez*, and in the second person plural of nearly all the tenses of the verbs; as, *vous-allez, vous-aimiez, vous-parleriez, que vous soyez, que vous parlassiez, &c.*

But if these words are followed by a vowel, *z* retains its natural sound by being joined to it in the pronunciation. We should remark, that, whenever the letter *z* is silent in a word followed by a consonant, it gives to the preceding *e* the sound \acute{e} .

There is no fixed rule to ascertain when, in the middle of a word, *z* or *s* should be used to represent the sound *z*; practice only can teach it. But when the sound of *z* is heard at the beginning of a word, it can never be represented by *s*, because, as we have said, this letter in such case always has the sound of *ç*.

The letter *z* is never doubled in words of French origin, but sometimes it is found in foreign expressions adopted into the language; as, ^{1 11 00 1 07} *l'abruzze, lazzi, &c.* In these words only one *z* is pronounced.

When the letter *z* is used by itself as a noun, it has the sound \acute{z} ⁵
^{7 500 5 0 9 0 0 19 5} *as, il est fait-comme un z.*

OF COMPOUND CONSONANTS.

The compound consonants are five in number: *ch, gn, ph, rh, and th.*

In our remarks on the letter *x*, we have said all that refers to the compound sound of this consonant.

ch.

This compound consonant has two sounds. The proper sound of *ch* is like that of *sh* in English, in the words *shape, fashion, shame, shone, fish, &c.*

It is found in the French words ^{1 10 4 7 7 1 0 12 0} *chapeau, chérir, chicane, chûte,*
^{10 0 15 1 5 0 0} *chose, chou, charette, &c.* This sound is marked in our figured pronunciation by *sh* placed under it.

The accidental sound of *ch* is like that of *k*, and is so marked in our pronunciation. This sound is generally used when *ch* is followed by *l, n, or r*; as in ^{4 7-17 1 1 4 9 7} *Chrétien, Arachné, Chloris, &c.*; also in words derived or taken from the Hebrew or Greek, when it is followed by *a, o, or u*; as in ^{1 1 1 1 10 1 4 11 5 0 1 11 10 9 10 9} *Achab, Chanaan, catéchumène, Nabuchodonosor,*

&c. ; and in many words taken from foreign languages, in which *ch* has the sound of *k*, as ^{7 5 18 0 1 7-1 5 1 4 7 0 1 7-4 7}*Michel-Ange*, ^k*Machiavel*, ^k*archétype*, ^k*archiépiscopal*, ^{9 1 7 7 1 5 7-1 1 4 9 1 1}*Civita-Vecchia*, ^k*Achéloüs*, &c.

List of Words in general Use, in which ch has the sound of k.

^{1 4 9 1 1} Achéloüs _k	^{1 1 5 0} catachrèse _{k z}	^{9 7-18 0} choriambe _k	^{4 7 1 7} Epicharis _k
^{1 9 1 7 0} achromatique _k	^{1 4} Chaldée _k	^{9 7-18} chorion _k	^{14 1 7} eucharis _k
^{1 1 1 7} Anacharsis _k	^{1 1 1 6} Chanaan _k	^{9 7 0} choriste _k	^{14 1 7 8} eucharistie _k
^{1 1 9 5 0} anachorète _k	^{1 1 0 0} chaos _k	^{9 9 1 8} chorographie _k	^{7 7-9 9 8} ichtyologie _k
^{1 1 9 7 0} anachronisme _k	^{5 9 5 9} Chersonèse _k	^{9 1 1} chorus _k	^{7 5} lichen _k
^{18 7 5 0} antichrèse _{k z}	^{7 1 0} chiragre _k	^{4 7-17} Chrétien _k	^{5 7-9} Melchior _k
^{1 1 4} Arachné _k	^{7 9 1 5 0} chirographaire _k	⁸ chrie _k	^{5 7 4 5} Melchisédec _{k q}
^{1 16 0} archange _k	^{7 9 16 8} chiromancie _k	⁷ Christ _k	^{1 11 10 9 10 9} Nabuchodonosor _k
^{1 4 7 0} archétype _k	^{9 4} Chloé _k	^{9 7 0} chronique _{k k}	^{9 5 5 0} orchestre _k
^{1 18 0} archonte _k	^{9 7} Chloris _k	^{9 9 9 8} chronologie _k	^{5 7 0} technique _{k k}
^{1 16 0} bacchante _k	¹³ chœur _k	^{7 1 7 0} chrysalide _{k z}	^{5 7 9 0} Terpsichore _k
^{1 11} Bacchus _k	^{9 4} chorée _k	^{4 10} écho _k	^{11 7} Zurich _k

We pronounce, with the sound of *sh*,

^{1 0 6 0} archevêque _{sh k}	^{1 7 0} bachique _{sh k}	^{1 7 1 0} patriarche _{sh}	^{7 5} Michel, &c. ; _{sh}
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with the sound of *k*,

^{1 7-4 7 9 10} archiépiscopat _k	^{10 16 0} bachante _k	^{1 7-1 10} patriarchat _k	^{7 5 16 0} Michel-Ange _k
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There are so many exceptions and such irregularity in the pronunciation of this compound consonant, that we must refer the pupil to practice and to the direction of the teacher.

gn.

This compound consonant has two sounds. The natural sound of *gn* is like that of the last syllable in the word *onion*. It is found in the French words ^{16 1 0 5 0 1 7 18 7 0}*champagne*, ^{sh}*règne*, *Avignon*, *Ligne*, &c.

It being as impossible to represent this sound as that of the liquid *l*, and as it has some similarity to it, we mark it with the same sign (—).

This sound is heard only in the middle of words, and is never silent; the only exceptions are in the words ^{9 4 1 10 1 1 7-18}*progné*, *agnat*, *agnation*, ^{7-1 9 7 1 1 7-18 1 16 0 9 10 9 1 7-18 5 7 9 0 7 5}*diagnostic*, *stagnation*, *stagnant*, *cognat*, *cognition*, *regnicole*, *inex-*
^{11 1 0}*pugnable*, in which the two letters *gn* are sounded separately with their natural sound.

The accidental sound of *gn* is that in which each of these two letters retains its natural sound. It is generally found at the beginning of words, except in the few cases mentioned above; as in ^{10 0 9 7 0 7 0 9 7 0 9 7 0 9 18 10 9 7 0}*gnome*, *gnostique*, *gnide*, *gnomide*, *gnomique*, *gnomon*, *gnomonique*, ^{1 1 7-19}*gnaphalium*, &c.

The Academy says, that in the word *agnus gn* has the liquid sound, as ^{1 11}*agnus*; but takes the accidental sound in ^{1 11 1 11}*agnus castus*. This is not founded in reason, and we prefer that *gn* should be pronounced alike in both cases, according to the Latin etymology; as, ^{1 11 1 11}*agnus castus*, giving to *g* and *n* their natural sounds.

The same observation is applicable to ^{17 4 4}*imprégner* and ^{17 4 1 0}*imprégnable*, which ought both to be pronounced as they are marked.

G is not sounded in the three following words: ^{7 0 50 11 0 7}*signet*, *Clugny*, and ^{4 0 1 0}*regnard*, although the liquid sound exists in the word ^{7 4}*signer*, from which ^{7 0 50}*signet* is derived.

gn is never followed by the vowel *i*, except in the imperfect and present of the subjunctive of the verbs ending in *gner*, to distinguish these tenses from the present of the indicative, in the first and second

persons plural of those tenses and moods ; as, ^{15 0} ⁵ ^{7-18 0} ⁸ nous craignions, ^{15 0} ⁵ ^{7-18 0} ⁸ que nous craignions ; ^{15 0} ⁵ ^{7-18 0} ⁸ vous craigniez, ^{15 0} ⁵ ^{7-18 0} ⁸ vous accompagniez, &c.

ph.

The sound of this compound consonant is like that of the letter *f* in English.

To understand the reason of the introduction of this compound consonant into the French language, we must refer to the etymology of the words in which it is used : there are many words, however, in frequent use, in which *f* is substituted for *ph* ; as, ¹⁶ ^{5 8} ^{16 10 0} fantaisie, ¹⁶ ^{5 8} ^{16 10 0} fantôme, ^{4 4 8} ² frénésie, &c., in which, although of Greek origin, *ph* has been by corruption changed into *f*.

We will give a list of the words which should be written with *ph*.

A List of Words which should be written with ph, containing those most generally used.

¹ ^{1 5 0} alphabet	¹ ⁹ ⁵ ⁰ apophthégme	^{4 4} ^{16 0} éléphant	⁷ ⁹ ⁹ ⁸ hydrophobie
¹ ^{18 0} Alphonse	¹ ⁹ ⁹ ⁰ apostrophe	¹⁶ ^{1 0} emphase	^{0 7 4} ⁹ ⁷ ⁰ hiéroglyphe
¹⁶ ⁷ ⁹ ⁹ ⁸ amphibologie	¹ ⁶ ⁰ blasphème	⁴ ⁴ ⁵ ⁰ éphémère	⁷ ⁰ ⁷ ⁹ ¹ ⁰ ichtyophage
¹⁶ ⁷ ¹⁵ ⁷ amphigouri	⁷ ⁷ ⁹ ¹ ⁰ bibliographe	⁴ ⁵ ⁷⁻¹⁸ Éphestion	⁷ ⁷ ⁴ ⁸ Iphigénie
¹⁶ ⁷ ⁴¹ ⁰ amphitéâtre	¹ ⁹ ¹ ⁸ cacographie	⁴ ⁹ ⁰ éphore	⁹ ⁵ Joseph
¹⁶ ⁷ ⁷ ⁰ Amphitrite	¹⁶ ⁰ camphre	⁴ ⁷ ¹ ⁰ épigraphe	⁷ ⁷ ⁹ ⁰ limitrophe
¹⁶ ⁹ ⁰ amphore	¹ ¹ ⁹ ⁰ catastrophe	⁴ ⁷ ¹ ⁰ épitaphe	⁴ ⁷ ⁷ ⁰ méphitisme
¹⁶ ⁰ ⁹ ⁹ ¹ ⁰ anthropophage	⁴ ⁹ ¹ ⁰ cénotaphe	¹⁴ ⁹ ⁸ euphonie	⁴ ¹ ⁹ ¹⁰ ⁰ métamorphose
¹ ⁹ ⁷ ⁰ aphorisme	¹ ⁹ ¹ ⁸ chalcographie	¹⁴ ¹ ⁰ Euphrate	⁴ ¹ ⁹ ⁰ métaphore
¹ ⁹ ⁷ ⁰ apocryphe	⁰ ⁷ ⁴ coryphée	⁴ ⁹ ¹ ⁰ géographe	⁴ ¹ ⁷ ⁷ ⁰ métaphysique

⁹ ⁴ Morphée f	⁴ ¹¹ phébus f	⁴ ⁹ ⁹ ⁸ phlébotomie f	⁸ ¹ sopha f
⁹ ¹ ⁸ ophtalmie f	⁴ ⁷ ⁹ ⁵ ⁰ phénicoptère f	⁴ ⁴ ¹⁸ phlégéton f	⁵ ⁰ sphère f
⁹ ⁴ Orphée f	⁴ ⁷ phénix f	⁸ ⁷ ⁷ ⁰ phlogistique f	¹ ⁷ ⁰ staphyle f
⁵ ⁰ ¹⁷ orphelin f	⁴ ⁹ ⁵ ⁰ phénomène f	⁹ ⁷ ⁰ Phocide f	⁹ ⁰ strophe f
⁹ ⁹ ¹ ⁰ ortographe f	⁷ ¹⁶ ⁰ ⁹ ⁰ philanthrope f	⁹ ⁷ ¹⁸ Phocion f	⁷ ¹⁸ ⁰ triomphe f
¹⁶ ⁵⁰ pamphlet f	⁷ ⁰ ⁴ ⁰ ⁵ ⁰ philhellène f	⁹ ⁹ ⁰ phosphore f	⁹ ⁴ trophée f
¹ ⁷ ¹⁴ Pasiphaée f	⁷ ⁴ ¹⁸ Philémon f	¹ ⁰ phrase f	⁷ ¹¹ typhus f
¹ ¹⁶ ⁰ phalange f	⁷ ⁷ ⁰ ⁰ Philippe f	⁷ ⁸ Phrygie f	⁷ ⁹ ¹ ⁸ typographie f
¹ ⁵ ⁰ phalène f	⁷ ⁹ ⁵ ⁰ Philoctète f	⁰ ⁷ ⁸ phthisie f	¹¹ ¹ ⁹ ¹ ⁸ uranographie f
¹ ⁰ phare f	⁷ ⁹ ⁹ ⁰ philologue f	⁷ ⁷ ⁹ ⁹ ⁸ physiologie f	⁴ ⁹ ¹⁸ Xénophon f
¹ ⁷ ⁷ ¹⁷ pharisien f	⁷ ⁹ ⁵ ⁰ philomèle f	⁷ ⁷ ⁹ ⁹ ⁸ physionomie f	⁴ ⁷ zéphir f
¹ ¹ ⁸ pharmacie f	⁷ ⁹ ⁹ ⁰ philosophe f	⁷ ⁷ ⁰ physique f	⁹ ¹ ⁸ zoographie f
¹ ⁰ phase f	⁷ ⁰ philtre f	¹ ⁹ ¹ ⁰ sarcophage f	⁹ ⁹ ⁷ ⁰ zoophite f

rh.

This double consonant has only the natural sound of *r*; the *h* is added to it simply on account of etymology.

A List of the Words most in Use in which rh should be used.

¹ ⁰ ⁰ arrhes	⁵ ⁰ ¹⁷ errhin	⁰ ¹ ⁷ ⁴ Rhabiller	⁰ ⁴ ⁹ ⁷ ⁰ rhétorique k
¹ ¹ ⁰ ⁰ catarrhe	⁷ ⁰ ⁰ ⁰ myrrhe	⁰ ⁴ rhée	³ ⁰ ¹⁷ Le Rhin
⁷ ¹ ⁰ ⁴ diarrhée	⁷ ⁰ ⁰ ⁷ ⁰ pyrrhique k	⁰ ⁴ ¹¹ Rhésus z	⁰ ⁷ ⁹ ⁴ ⁰ rhinocéros
¹⁶ ⁰ ¹¹ ⁴ enrhumé	⁷ ⁰ ⁹ ⁷ ¹⁷ pyrrhonien	⁰ ⁴ ¹³ Rhéteur	⁹ ⁰ Rhodes

0 18 0 rhombe	011 1 0 rhubarbe	011 0 rhume	07 000 squirrhe
0 18 0 7 0 rhomboïde	011 1 7 0 rhumatisme	07 0 rhythme	11 0 10 0 4 surhausser
3 0 10 0 Le Rhône			

th.

This compound consonant has no other sound in French than that of *t*, in its natural pronunciation ; the *h* is added to it simply on account of the etymology of the words in which it is found.

A List of the Words most in Use in which we should use th to produce the Sound of t.

1 17 0 0 absinthe	1 0 4 athée	4 7 01 1 0 épithalame	7 09 9 8 lithologie
1 16 0 0 acanthé	1 05 0 Athènes	4 7 05 0 épithète	9 1 7 0 0 logarithme
1 1 0 18 0 anathonté	1 0 5 0 athlète	4 079 8 Ethiopie	11 0 luth
1 1 0 6 0 anathème	7 79 05 0 bibliothèque	4 07 0 éthique	11 05 Luther
11 7 1 08 antipathie	16 017 0 cantharides	5 100 Les Goths	1 04 17 0 mathématiques
10 7 05 0 antithèse	1 01 0 Carthage	9 07 0 gothique	1 0714 Mathieu
16 0 9 9 1 0 anthropophage	1 04 1 0 cathédrale	7 09 7 00 Hippolyte	16 00 menthe
1 11 0 apalath	1 097 7 0 catholicisme	7-1 17 00 hyacinthe	4 09 0 méthode
1 08 apathie	9 17 00 Corinthe	7 9 05 0 hypothèse	1 18 00 La Meurthe
1 9 0410 0 apothéose	9 011 0 cothurne	7 0 0 isthme	7 16 0 9 0 misanthrope
1 9 07 5 0 apothicaire	7 05 0 Cythère	1 7 00 jaçinthe	7 07 1 0 Mithridate
1 4 011 0 Aréthuse	4 9 05 0 Démosthènes	1 7 17 00 labyrinthe	7 09 9 8 mythologie
1 7 0 4 7 0 arithmétique	16 018 7-1 0 enthousiaste	4 01 8 léthargie	9 7 09 9 8 ornithologie

9 0 9 9 8 orthologie	1 0 spath	0 4 10 1 8 théocratie	0 5 0 thèse
9 0 0 1 0 orthographe	1 0 15 5 stathouder	0 4 10 9 8 théogonie	0 4 4 Thésée
16 0 4 18 panthéon	7 1 0 8 sympathie	0 4 10 9 8 théologie	0 5 0 1 8 Thessalie
16 0 5 0 panthère	0 4 4 16 7 0 thérébantine	0 4 10 7 16 0 9 8 théophilanthropie	0 7 18 7 0 0 Thionville
1 16 0 5 0 parenthèse	0 4 4 17 0 0 thérébinthe	0 4 9 6 0 théorème	0 9 10 Thomas
1 0 4 7 0 pathétique	0 1 8 Thalie	0 4 9 8 théorie	0 18 thon
17 0 0 plinthe	0 4 thé	0 4 1 14 7 0 thérapeutique	0 9 1 thorax
9 0 11 0 posthume	0 4 1 0 théâtre	0 4 7 1 0 thériaque	0 11 7 4 5 0 thuriféraire
9 4 0 4 Prométhée	0 4 17 0 Thébaïde	0 5 0 thermes	0 17 thym
7 5 0 0 pyrèthre	0 5 0 thème	0 5 9 5 0 thermomètre	0 7 0 thyrse
7 0 9 10 0 pythonisse	0 5 0 Thèbes	0 5 9 1 0 Thermopyles	5 7 7 10 0 0 Les Visigoths
1 1 0 0 La Sarthe	0 4 7 thémis	0 4 10 7 4 thésauriser	4 7 0 zénith
0 7 0 0 scythe	0 4 7 9 0 Thémistocle		

All the derivatives of the words contained in the foregoing lists have the same orthography as the primitives.

In the remarks which have now been offered on the letters and sounds of the French language, are set forth the elements of a correct pronunciation, needing only to be developed by time, practice, and the assistance of a good teacher. These or similar sounds exist in all languages, as a necessary result of the exercise of the organs of speech. From these sounds originate all languages; whatever the diversities among them, the elements are the same in all; for those diversities do not arise from any essential difference in the nature of the sounds themselves, but from the difference in their combinations.

SIMPLE SOUNDS OF THE FRENCH LANGUAGE,

COMPARED WITH THOSE OF THE ENGLISH, AND MARKED ACCORDING TO
THE SYSTEM ADOPTED IN THIS WORK.

a	¹ a is sounded like a in ha ! ha ! as in	^{1 00 1 70} patte, babil.
ea	¹ " "	^{7 16 1 1 7 1 1 1} il engagea, il partagea.
à	¹ " "	¹ à (preposition).
e	¹ " "	^{1 00 11 1 0 160} femme, prudemment.
en	¹ " "	^{1 9 7 9 1 5} ennoblir, solennel.
â	² â is sounded like a in arm, farm, as in	^{2 0 2 0} âme, pâte.
eâ	² " "	^{15 16 1 2 0 15 0} nous engageâmes, nous partageâmes.
e	⁰ e is mute, as in	^{2 0 1 00 1 0 1 0 16 0} âme, patte, appartement.
e	³ e is sounded nearly like e in her, as in	^{2 2 2 2} je, me, te, se.
ai	³ " "	^{2 2 50 2 160} je faisais, faisant.
é	⁴ é is sounded like ai in fail, as in,	^{18 4 1 4 0 4} bonté, café, thé.
ai	⁴ " "	^{4 11 4 4} aigu, j'aimai.
eai	⁴ " "	^{4 2 1 1 4} geai, je partageai.
ée	⁴ " "	^{1 0 4 4 4 4} année, fée, aimée.
œ	⁴ " "	^{4 2 1 0} œsophage.
er	⁴ " "	^{4 4 1 4} aimer, parler.
és, ées	^{4 4} " "	^{18 4 4 1 4 0} bontés, fées, années.
ef, efs	^{4 4} " "	^{4 4} clef, clefs.
ed, eds	^{4 4} " "	^{7 4 7 4} pied, pieds.
ais, ait	^{4 4} " "	^{2 4 7 4} je sais, il sait.

⁴ ez	<i>is sounded like a in fail, as in</i>	⁴ ¹⁵ ⁴ ⁴ nez, vous aimez.
⁴ et	" "	⁴ et.
⁵ è	<i>is sounded nearly like e in e'r, as in</i>	⁹ ⁵⁰ ¹ ⁷⁵ ⁰ ⁷⁵ ⁰ progrès, manière, prière.
⁵ ai	" "	⁵ ⁰ ⁵ ⁰ ⁵ ⁰ aide, plaise, fraise.
⁵ aie	" "	⁹ ⁰ ⁵ ³ ⁵ monnaie, je paie.
⁵ ais	" "	¹ ⁵ ⁵ ³ ⁵ palais, dais, je plais.
⁵ ait	" "	⁷ ¹ ⁵ ⁷ ⁰ ⁵ il parlait, il devait.
⁵ ei	" "	⁵ ⁰ ¹ ⁵ ⁰ ⁰ ⁵ ⁰ peine, baleine, sereine.
⁵ es	" "	⁵ ⁵ ⁵ ⁵ les, mes, tes, ses.
⁵ ⁵ et, ets	" "	⁰ ⁵ ⁰ ⁵ ¹ ⁷ ⁵ secret, secrets, cabinet, cabinets.
⁵ er	" "	⁵ ⁵ mer, fer.
⁵ ep	" "	¹ ⁵ Alep.
⁵ eo	" "	⁵ Grec.
⁵ el	" "	¹ ⁰ ⁵ ⁰ ⁵ ⁰ appel, rebelle.
⁶ ê	<i>is sounded nearly like e in there, where, pronounced with great emphasis, as in</i>	⁶ ⁰ ¹ ⁶ ⁰ ¹⁵ ⁶ ⁰ même, carême, vous êtes.
⁶ â	" "	⁶ ⁰ ⁶ ⁰ ⁶ ⁰ faîte, pâtre, naïtre.
⁷ i	<i>is sounded like ea in heat, as in</i>	⁷ ⁹ ⁷ ¹ ⁷ ¹ ⁰ pli, poli, mari, image.
⁷ y	" "	⁷ ⁷ ⁰ ⁷ ⁶ ⁰ ⁷ ¹⁶ sybille, système, tyran.
⁷ î	" "	⁴ ⁹ ⁷ ⁰ ¹⁵ ⁰ ¹⁷ ⁰ héroïne, nous haïmes.
⁷ ⁷ is, it	" "	¹ ⁷ ⁷ ¹¹ ⁷ Paris, il punit.
⁸ î	<i>is sounded like ee in eel, feel, heel, as in</i>	⁴ ⁸ ⁰ ⁸ ⁰ ⁸ ⁰ épître, gîte, île.
⁸ ie	" "	⁹ ⁸ ³ ¹ ⁸ jolie, je parie.
⁹ o	<i>is sounded like o in of, as in</i>	⁹ ⁰ ⁹ ⁰ mode, corde.
⁹ au	" "	⁹ ⁹ ⁰ aurore.

9	eo is sounded like o in of, as in	1 9 5 flageolet.
10	ô is sounded like o in over, more, as in	10 0 0 10 0 dôme, Rhône.
10	au " "	10 13 10 9 0 0 auteur, automne.
10	eau, eaux " "	10 1 10 eau, chameaux.
10	eô " "	13 0 geôle.
10	aut " "	0 10 10 7 10 haut, saut, il faut.
10	aulx " "	10 aulx.
10	aux " "	10 10 aux, faux.
10	os " "	0 4 10 10 héros, os.
10	ot " "	4 10 7 10 dévot, prévot.
10	o " "	11 10 4 10 duo, zéro.
10	op " "	7 10 10 sirop, trop.
11	u is sounded nearly like w in twist, as in	11 0 11 0 11 tube, cube, mur.
11	eu, eus " "	11 11 1 11 0 eu (had), j eus, gageure.
11	eue " "	11 eue (had).
11	ue " "	5 11 15-17 11 3 1 11 laitue, pointue, je salue.
11	ut, us " "	1 0 11 7 0 11 3 1 11 0 affut, il reçut, je parus je
		0 11 reçus.
11	û " "	4 1 11 15 7 9 11 Esaü, Antinoüs.
12	û This sound is similar to the preceding, but a little longer, as in	12 0 15 0 12 0 12 0 flûte, vous, fûtes, mûre.
12	eû " "	15 12 0 15 12 0 nous eûmes, vous eûtes.
12	ue " "	7 12 5 7 12 çigue, exigue.
13	eu is sounded nearly like u in fur, as in	13 9 0 9 0 13 Europe, bonheur.
13	œu " "	13 13 0 œuf, œuvre.

¹³
œi is sounded nearly like u in fur, as in œil, œillet. ^{13 13 5}

¹³ uci “ “ ^{4 13 9 13}
œueil, orgueil.

¹⁴
œû This sound is similar to the preceding, but a little deeper ; as

in ^{14 0}
jeûne.

¹⁴ œud “ “ ¹⁴
nœud.

¹⁴ œufs “ “ ¹⁴
œufa.

¹⁴ œue “ “ ^{0 14}
quene.

^{14 14} œux, œut “ “ ^{3 14 7 14}
je veux, il peut.

¹⁵
ou is sounded like oo in too or u in bull, as in boussolle, fou, mou. ^{15 0 0 0 15 15}

¹⁵ out “ “ ^{15 7 15}
tout, il bout.

¹⁵ ous “ “ ^{15 15 15}
vous, fous, sous.

¹⁵ oux “ “ ^{15 1 15 7 15}
houx, jaloux, hiboux.

¹⁵ oul “ “ ¹⁵
soul.

¹⁵ où “ “ ¹⁵
où (*adverb*).

¹⁵ u “ “ ^{4 15 1 13}
équateur.

¹⁵⁻
où is sounded like oo in fool, moon, as in jôûte, côûte. ^{15- 0 15- 0}

¹⁵⁻ aout “ “ ¹⁵⁻
aôût.

¹⁵⁻ oue “ “ ¹⁵⁻ ¹⁵⁻
joue, boue.

¹⁶
an is sounded nearly like aun in aunt, as in antérieur, antre. ^{16 4 7 13 16 0}

¹⁶ ean “ “ ¹⁶
Jean.

¹⁶ aun “ “ ^{16 7 7-13 16 0}
ambition, ample.

¹⁶ em “ “ ^{16 0 0 16 0 4}
emblème, empêcher ^{ah}

¹⁶ en “ “ ^{16 16 0 16 4}
entendre, entrer.

¹⁶ anc “ “ ^{16 16}
blanc, franc.

¹⁶ and “ “ ^{0 16}
quand.

¹⁶ ant “ “ ^{4 16 16 16}
méchant, pendant. ^{ah}

¹⁶ ans	<i>is sounded nearly like</i>	¹⁶ aun <i>in</i>	¹⁶ aunt, <i>as in</i>	¹⁶ dans, ¹⁶ sans.
¹⁶ ang	"	"	"	¹⁶ sang.
¹⁶ amp	"	"	"	¹⁶ camp.
¹⁶ ems	"	"	"	¹⁶ tems.
¹⁶ emps	"	"	"	¹⁶ temps.
¹⁶ emt	"	"	"	⁵ ¹⁶ exemt.
¹⁶ ent	"	"	"	⁵ ⁹ ⁰ ¹⁶ ¹¹ ¹⁶ comment, prudent.
¹⁶ end	"	"	"	⁷ ¹⁶ ⁷ ¹⁶ il rend. il vend.
¹⁶ ends	"	"	"	³ ¹⁶ ³ ¹⁶ je rends, je vends.
¹⁶ ens	"	"	"	¹⁶ sens.
¹⁶ aon	"	"	"	¹⁶ ¹⁶ paon, faon.
¹⁶ aen	"	"	"	¹⁶ Caen.
¹⁷ in	<i>is sounded nearly like</i>	¹⁷ an <i>in</i>	¹⁷ anchor, <i>as in</i>	¹⁷ intentions. ¹⁶ ⁷⁻¹⁸
¹⁷ im	"	"	"	¹⁷ ⁴ ⁷ ⁰ ⁰ imbécille. ⁹
¹⁷ aim	"	"	"	¹⁷ faim.
¹⁷ ain	"	"	"	¹⁷ pain.
¹⁷ ein	"	"	"	¹⁷ plein.
¹⁷ inq	"	"	"	¹⁷ cinq.
¹⁷ ins	"	"	"	³ ¹⁷ ¹⁷ je vins, fins.
¹⁷ int	"	"	"	⁷ ¹⁷ il vint.
¹⁷ aims	"	"	"	⁵ ¹⁷ les daims.
¹⁷ ains	"	"	"	³ ¹⁷ je crains.
¹⁷ aint	"	"	"	⁷ ¹⁷ il craint.
¹⁷ eing	"	"	"	¹⁷ seing.
¹⁷ eins	"	"	"	³ ¹⁷ ¹⁷ je çeins, seins.
¹⁷ eint	"	"	"	⁷ ¹⁷ il çeint.
¹⁷ ym	"	"	"	⁰ ¹⁷ thym.

	¹⁷ yn	<i>is sounded nearly like an in anchor, as in syntaxe.</i>	¹⁷ ¹ ⁰ ca bien, rien.
	¹⁷ en	“ “	⁷⁻¹⁷ ⁷⁻¹⁷ 18 5 0 18 on is sounded nearly like on in song, as in fontaine, ton.
	¹⁸ aon	“ “	¹⁸ taon.
	¹⁸ aons	“ “	¹⁸ taons.
	¹⁸ om	“ “	¹⁸ ¹ ⁰ ombrage.
	¹⁸ ¹⁸ omb, ombs	“ “	¹⁸ ¹⁸ plomb, plombs.
	¹⁸ omps	“ “	⁹ ¹⁸ je romps.
	¹⁸ ompt	“ “	⁷ ¹⁸ il rompt.
	¹⁸ onc	“ “	¹⁸ ¹⁸ jone, done.
	¹⁸ ond	“ “	¹⁸ ⁹ ¹⁸ rond, profond.
	¹⁸ ong	“ “	¹⁸ long.
	¹⁸ ons	“ “	¹⁵ ⁵ ¹⁸ nous aimons.
	¹⁸ ont	“ “	⁷ ⁰ ¹⁸ ⁷ ¹⁸ ils font, ils-ont.
	¹⁸ eon	“ “	⁷ ¹⁸ pigeon.
	¹⁸ eons	“ “	¹⁵ ⁰ ¹⁸ ¹⁸ nous mangeons.
	¹⁸ un	“ “	¹⁸ ⁵ Munster.
	¹⁸ um	“ “	⁰ ¹⁸ ⁵ Humber.
un	¹⁹ un	<i>is sounded nearly like un in uncle, as in importun.</i>	¹⁷ ⁹ ¹⁹
	¹⁹ um	“ “	¹ ¹⁹ parfum
	¹⁹ ums	“ “	¹ ¹⁹ parfums.
	¹⁹ uns	“ “	¹⁷ ⁹ ¹⁹ importuns.
	¹⁹ unt	“ “	¹⁶ ¹⁹ emprunt.
	¹⁹ eun	“ “	¹ ¹⁹ à jeun.

c c when sounding like the English soft c; as, *codicile, prudence.*

- g j when sounding like *s* in *pleasure*, or *z* in *azure*; as *manger*,
^{16 4}
^{1 7 0}
magique.
- l, ll l, ll when sounding liquid, as in *Williams*; as, *famille*, *travail*.
^{1 7 0} ^{1 10}
- q k *q* being always followed by *u*, and *u* having several sounds,
it is marked with *k* to designate its own sound, and *u* is
marked according to the sound which it has in the word
where it is found.
- s z the hard sound of *s*, which is similar to that of *z*, is marked
by placing this letter under the *s*; in every other case *s*
or *ss* has the soft sound, as in *sister*.
- t ç whenever the letter *t* has the sound of the English soft *c*, it
ç
is marked in the pronunciation with a *ç* under it; in all
other cases it has the hard sound.
- x cs when the letter *x* has the sound of the hard *c* and the natural
ca
sound of *s*, as in *sister*, it is marked with *cs* under it.
- x gz when *x* has the sound of *gz*, *g* having its natural sound of
gz
g in *grass*, it is marked with *gz* under it.
- x k when *x* has the sound of *k*, it is marked with this letter
k
under it.
- x ç when *x* has the sound of the English soft *c*, it is marked
ç
with a *ç* under it.
- x z when *x* has the sound of *z*, it is marked with this letter
z
under it.
- ch sh whenever *ch* has the sound of *sh* in English, it is marked
sh
with these two letters under it.
- ch k when it has the sound of *k*, this letter is placed under it.
k
- gn gn *gn*, having the liquid sound, somewhat like *n* in *onion*, is
marked with the sign (—) under it, as the liquid *l*; but
when *g* retains its natural sound, it has no mark.
- ph f *ph* having always the sound of *f*, is marked with this letter.
f
- 0 0 such is the sign which we use to show that the letter over
which it is placed is mute, and is not sounded in pronun-
ciation.

We regret to add now, after having done so much to give the English pupil an idea of the French pronunciation, that these rules are far from affording an exact idea of the French sounds ; but those who will study them well and apply them rightly will attain as nearly to the real French sounds, as a foreigner can, without the assistance of a teacher.

The signs which we employ are calculated to establish points of comparison, and to help the memory of students. We think they are far preferable to any attempt to represent the French sounds by English letters ; and they will prevent the student from falling into the habit of spelling the words wrong, which would be likely to happen, if, in order to acquire an idea of the pronunciation of a word, he had constantly to refer to a combination of letters entirely different from that which is required by the French orthography.

LESSONS IN READING.

PREMIÈRE LEÇON.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
ha! arm, her, fail, e'r, there, heat, eel, of, over, twist, twist,* fur, fur,* bull, moon, aunt, anchor,
18 19
song uncle.

1 9 4-18 1 9 1 07 4 1 15 18 9 0 0 9 0 16 16
Napoléon, à son arrivée à Toulon, comme commandant
1 7 0 8 8 17 18 11-7 0 11 0 10 0 8 11 3 15-17 4 7 0
d'artillerie, faisant construire une batterie, eut besoin d'écrire
11 0 5 0 17 6 0 4 7 3 16 1 19 5 16 15 19 1 9 1
sur le terrain même, et il demanda un sergent ou un caporal
7 12 11-7 5 7 0 3 4 5 0 7 16 4 16 1 19 10 7 10
qui pût lui servir de secrétaire. Il s'en présenta un aussitôt,
4 1 5 0 0 4 5 1 5 0 5 7 4 19 15 5 1 13 7 0 0
et la lettre était à peine terminée qu'un boulet la couvrit de
5 0 7-17 7 0 9 1 4 7 17 0 10 4 1
terre. "Bien," dit le soldat écrivain, "je n'aurai pas
0 15-17 0 2 0 4 5 0 11 10 4 5 0 13 0 3 15 1 0
besoin de sable." C'était Junot, et cette preuve de courage
4 0 16 0 9-10 11 0 7 15 3 0 9 0 16 4 1 18 9 0
et de sang-froid suffit pour le recommander à son com-
16 16 0 7 0 15 1 0 11-7 0 10 3 7-4 1 0 0
mandant, qui le poussa depuis aux premiers grades de
1 4
l'armée.

SECONDE LEÇON.

4 1 4 17 7 0 0 1 18 7-16 0 0 1 4 1 5 5 4 5
Déclaré indigne de la confiance de l'armée, après les évé-
0 16 11 13 0 5 7 9 1 9 4-18 1 5 1 10 0 4 16
nements du neuf Thermidor, Napoléon adressa aux représen-

* A little longer than the preceding.

1 1 1 2 3 4 5 6 7 8 9 10
ha! ha! ha! arm, her, fail, e'r, there, heat, eel, of, over,

16 0 7 1 5 5 1 6 4 1 9 0 11-7 16 0 16 0 1 5 0
tants qui l'avaient fait arrêter, la note suivante, dans la quelle

18 0 1 0 4 1 2 7 0 10 17 4 5 7 4 18 7 9
on remarque déjà le style hautain, énergique et concis qu'on

1 0 11-7 1 7 4 16 5 4 7 0
a depuis admiré dans ses écrits :

15 1 4 11 16 11 0 5 18 7-18 0 1 6 4 4 4 1 4
" Vous m'avez suspendu de mes fonctions, arrêté et déclaré

11 5 0 3 9-1 1 4 7 10 1 9-1 4 4 11 4 15 7-17 11 4
suspect. Me voilà flétri sans avoir été jugé, ou bien jugé

16 1 9-1 4 4 16 16 11 16 19 4 1 4 9 11 7-9 5 0 7 7
sans avoir été entendu. Dans un état révolutionnaire il y

1 14 2 0 5 11 5 0 4 5 1 7-9 0 16 5 0
a deux classes, les suspects et les patriotes. Dans quelle

2 1 14 16 0 1 4
classe veut-on me placer ?

3 11-7 0 9 7 7 0 0 1 4 9 11 7-18 4 0 1 0 15 15
" Depuis l'origine de la révolution, n'ai-je pas toujours

4 4 10 1 4 10 17 7 0 3 1 18 10 15 15 0 11 16
été attaché aux principes ? Ne m'a-t-on pas toujours vu dans

1 11 0 9-10 18 0 5 5 0 0 7 17 5 0 9-10 9 0 0 7 7
la lutte, soit contre les ennemis internes, soit, comme mili-

5 0 18 0 5 4 16 4 4 1 7 7-4 0 4 15 0 18
taire, contre les étrangers ? J'ai sacrifié le séjour de mon

4 1 0 16 0 4 1 16 9 0 4 5 7-17 0 4 15 0 5 11 15 1
département, j'ai abandonné mes biens, j'ai tout perdu pour la

4 11 7
république.

3 11 7 0 4 5 7 15 0 15 18 1 5 5 0 7 17 7-18 4
" Depuis, j'ai servi sous Toulon avec quelque distinction, et

4 4 7 4 1 1 4 7 1 8 1 1 0 5 10 7-4 5 0 1
j'ai mérité à l'armée d'Italie ma part des lauriers qu'elle a

1 0 0 7 1 1 7 0 3 0 9 7-10 3 5 0 4 11 1 1 10
acquis à la prise de Saorgio, d'Oneille, et du Tanaro.

11	12	13	14	15	15	16	17	18	19
twist,	twist,	far,	far,	bell,	moon,	east,	anchor,	song,	uncle.

2-1 7-5 0 3 12
TROISIÈME LEÇON.

11-7 0 0 0 12 4 4 12 0
(Suite de la Leçon précédente.)

1 1 4 15 5 0 0 1 12 7 1 7-12 0 2 5 7-5 0 0 1
" À la découverte de la conspiration de Robespierre, ma
12 11-7 0 1 4 4 5 0 12 0 0 0 0 10 15 11 4 1 0 2-1 0
conduite a été celle d'un homme accoutumé à ne voir que
5 17 7 0
les principes.

7 12 0 14 12 0 10 0 12 5 4 0 7 0 2 1 7-3 0
" Si on ne peut donc pas me contester le titre de patriote

15 2-1 0 4 1 0 12 11 5 0 12 0 12 12 0
" Pourquoi me déclare-t-on suspect sans m'entendre ?

7 0 9 12 1 7-3 0 1 9 7-4 5 0 0 2-1 0 5 0
" Innocent, patriote, calomnié, quelles que soient les me-
11 0 3 5 0 0 3 9 7-4 3 0 12 0 4 1 0 0 17 2 3
sures que prenne le comité, je ne pourrai pas me plaindre de
11-7
lui.

7 2-1 0 0 0 4 1 5 0 0 4 2 0 7 12 4 7
" Si trois hommes déclaraient que j'ai commis un délit,
3 0 12 0 5 0 0 17 0 11 11 7 7 0 12 1 0 0 5
je ne pourrais me plaindre du jury qui me condamnerait.

5 0 4 12 12 2-1 0 7 0 5 0 0 3 12 5 0 12
" Des représentants doivent ils mettre le gouvernement
12 1 4 5 7-4 6 0 17 11 0 12 17 9 7 7
dans la nécessité d'être injuste ou impolitique ?

12 12 4 2-1 4 11-7 4 2 0 5 7-12 7 12 7 9 0 0 4
" Entendez-moi, détruisez l'oppression qui m'environne, et
5 7 11-4 2-1 5 7 0 5 1 7-3 0
restituez moi l'estime des patriotes.

11 0 0 12 0 1 5 7 5 4 12 12 0 1 2 0
" Une heure après, si les méchants veulent ma vie, je
5 7 0 7 14 0 4 7 12 12 4 7-4 12-7 1
l'estime si peu, je l'ai si souvent méprisée Oui, la

1 1 1 2 3 4 5 6 7 8 9 10
 ha/ ha/ ha/ arm, her, fail, e'r, there, heat, eel, of, over,
 13 0 7 4 5 0 14 6 0 16 9 0 11 7 0 1 1 1 8 9
 seule idée qu'elle peut être encore utile à la patrie, me
 5 16 15 0 7 3 1 10 1 5 15 1 0
 fait en soutenir le fardeau avec courage."

5 0 9 5 1 7-18 9 0 4 7-5 0 7 0 4 4 7 5 0 4 16
 Cette protestation noble et fière, fit réfléchir les représent-
 16 7 4 9 5 0 9 7 9-1 0 16 13 10 6 4 4 9 18 5
 ants, qui révoquèrent provisoirement leur arrêté et prononcè-
 0 1 7 0 16 7 5 4 11 4 4 1 9 1 1 0
 rent la mise en liberté du Général Bonaparte.

QUATRIÈME LEÇON.

1 9 4-18 4 5 4 16 0 17 0 5 1 15 8 18 7 4 5
 Napoléon désespérant de vaincre les jalousies dont il était
 9 50 4 0 15 16 0 10 4 10 17 0 5 4 4 15 0 4 15 0 5
 l'objet, et ne voulant pas néanmoins laisser étouffer, sous les
 15 0 0 17 4 7 8 4 19 1 7 5 0 1 1 7-4 15 0 0 7
 coups de l'impéritie et d'un arbitraire tracassier, tout ce qu'il
 16 5 16 11-7 6 0 3 1 1 7 4 9 7 7 4 0 5 0 7-5 0 4 15
 sentait en lui-même de capacité politique et guerrière, détour-
 1 19 17 16 0 5 0 1 0 0 1 5 0 13 9 0 15 5
 na un instant ses regards de la terre d'Europe, pour les
 9 4 11 9 7-16 0 7 11-7 1 0 5 1 15 0 7 0 0 16 0 5
 porter sur l'Orient; il lui fallait à tout prix de grandes des-
 7 4 1 1 11 0 1 5 0 9 4 15 7 4 16 0 4 15 5
 tinées; la nature l'avait formé pour y prétendre et pour les
 1 0 18 7 4 7 1 16 0 5 11-7 0 11 5 0 9 7-16 0 0 5 0 5
 accomplir; et si la France les lui refusait, l'Orient devait les
 11-7 9 0 7
 lui offrir.

17 0 5 0 16 4 7 4 7 1 11 0 9 0 15 5 0 18
 Plein de cette pensée, il rédigea une note pour faire com-
 16 0 10 15 5 0 16 0 17 9 16 0 3 18 9 5 0 3
 prendre au gouvernement l'importance de son projet. "Le

11 12 13 14 15 16 17 18 19
twist, twist, fur, fur, bull moon, aunt, anchor, song, uncle.

4 4 1 9 1 1 0 7 5 7 7 0 11-7 1 13 5 0 5 0
Général Bonaparte," disait-il, "qui depuis sa jeunesse sert
16 0 1 7 0 9 7 1 9 0 16 4 10 7-5 0 3 15 18 4
dans l'artillerie, qui l'a commandée au siège de Toulon et
18 16 0 14 16 1 0 1 1 4 7 1 8 9 0 0 10 15 5 0
pendant deux campagnes à l'armée d'Italie, s'offre au gouverne-
16 15 2 4 16 11 8 7 0 1 11 7 0 1 1 1 8 16 0
ment pour passer en Turquie; il sera utile à sa patrie dans
5 0 15 5 0 10 7-5 0 7 14 16 0 11 0 0 15 1 0 1
cette nouvelle carrière; s'il peut rendre plus redoutable la
3 0 5 11 0 5 5 7-9 0 4 1 4 16 0 0 13 0 17 7 1 0
force des turcs, perfectionner la défense de leurs principales
9 0 5 0 4 16 18 11-7 0 3 15 5 0 7 10 1 18 11 19
forteresses, et en construire de nouvelles, il aura rendu un
5 5 7 4 1 18 4-5
vrai service à son pays."

7 19 9 0 7 0 1 0 5 0 7 0 15 0 7-5 0 0 19
Si un commis de la guerre, dit M. de Bourrienne, eût
7 10 1 0 5 0 9 0 10 9 4 0 10 16 5 0 14
mis au bas de cette note, "accordé," ce mot changeait peut-
6 0 1 1 0 0 13 9 0 5 0 10 0 11 0 10 7
être la face de l'Europe, mais ce mot ne fut pas mis.

CINQUIÈME LEÇON.

1 18 16 7-18 1 19 4 5 0 9-1 7 0 1 9 4-18 15 1 4
La convention, par un décret, choisit Napoléon pour la dé-
16 0 18 0 5 5 7-18 9 0 5 0 9 7 1 7-18 11-7 11
 fendre contre les sections. Lorsque cette nomination lui fut
1 0 18 4 7 4 7 4 1 5 11 0 3 7 13 0 11 10 5 1 7-18
annoncée, il délibéra près d'une demi-heure sur l'acceptation
15 0 3 11 0 0 3 9 0 17 9 16 0 7 1 5 0 10 15 11 0
ou le refus de ce poste important. Il n'avait pas voulu se
10 0 18 0 1 16 4 7 3 0 5 0 10 16 0 4 7 1 7-18 0
battre contre la Vendée, il ne devait pas, sans hésitation, se

1 1 1 2 3 4 5 6 7 8 9 10
ha! ha! ha! arm, her, fail, e'r, there, beat, cel, of, over,

4 7 4 1 7 10 4 5 1 7 7-17 50 7 1 18 16 7-18
décider à mitrailler les parisiens. " Mais si la convention
110 18 0 0 7 7 1 11-7 6 0 8 0 7-5 0 5 16 0
succombe, se dit il à lui-même, que deviennent les grandes
4 7 4 0 9 0 4 9 11 7-18 10 18 14 0 7 9-1 0 9 0
vérités de notre révolution? Nos nombreuses victoires, notre
16 7 15 16 5 4 0 18 0 110 0 5 1 7-18 0 18 14
sang si souvent versé, ne sont plus que des actions honteu-
0 4 16 4 0 15 1 18 160 17 11 7 18 0 4
ses. L'étranger, que nous avons tant vaincu, triomphe et
15 10 2 0 8 18 4 70 17 7 1 4 5 0 0 1 18 16
nous accable de son mépris. Ainsi la défaite de la conven-
7-18 0 17 50 0 18 0 0 4 16 4 4 0 5 0 0 5 0 1 18 0 4
tion ceindrait le front de l'étranger, et scellerait la honte et
5 1 1 0 0 1 1 8 3 16 7 16 0 1 13 5 0 1 18
l'esclavage de la patrie." Ce sentiment, sa jeunesse, la con-
7 18 0 16 5 9 0 1 5 7 4 16 9 5 0 7 0 4 7 1
fiance en ses forces, sa destinée, l'emportèrent, il se décida
4 0 18 7 10 9 7 4
et se rendit au comité.

5 0 4 9 11 7-18 110 1 1 0 10 17 11 4 1 9 4-18 70 7
Cette résolution fut fatale aux insurgés. Napoléon prit si
7-17 5 0 11 0 16 14 0 13 0 3 18 10 1 4
bien ses mesures, qu'en peu d'heures de combat l'armée
1 7 7 5 0 11 1 4 0 15 0 5 10 7 7-18 4 1 4 9 0
parisienne fut chassée de toutes ses positions, et la révolte
18 5 0 16 4 15 0 4
complètement étouffée.

SIXIÈME LEÇON.

1 9 11 1 7-18 1 7 7-50 0 4 5 9 18 4 16 0 5 4 4
La population parisienne était profondément blessée et
11 7 7-4 1 7 5 0 17 0 5 0 0 3 18 0 1 18 4 18 16 0
humiliée; la disette vint mettre le comble à son mécontente-
16 0 4 1 17 9 11 1 7 4 5 16 0 0 0 5 0 7 1 5
ment et à l'impopularité des gens de guerre qui l'avaient

11 12 13 14 15 15. 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

foudroyée et réduite. Un jour que la distribution du pain
avait manqué et qu'il s'était formé des attroupements nom-
breux à la porte des boulangers, Napoléon passait avec une
partie de son état-major, pour veiller à la tranquillité pub-
lique ; un gros de la populace, les femmes surtout, le pressent,
demandant du pain à grands cris ; la foule s'augmente, les
menaces s'accroissent et la situation devient de plus en plus
critique. Une femme monstrueusement grosse et grasse se
fait particulièrement remarquer par ses gestes et par ses
paroles ; " Tout ce tas d'épaulettes," crie-t-elle en apostro-
phant ce groupe d'officiers, " se moquent de nous ; pourvû
qu'ils mangent et s'engraissent bien, il leur est fort égal que
le peuple meure de faim." Napoléon l'interpelle, " La
bonne, regarde moi bien ; quel est le plus gras de nous
deux ? " Or Napoléon était alors extrêmement maigre ;
" J'étais un vrai parchemin," disait-il ; un rire universel
désarma la populace, et l'état-major continua sa route.

1 1 1 2 3 4 5 6 7 8 9 10
ha! ha! ha! arm, her, fail, e'r, there, heat, sel, of, over,

5 0 7-5 9 8 18
SEPTIÈME LEÇON.

1 50 1 7 2-10 0 1 18 16 7-18 18 0 5 5 7-18 18
Après la victoire de la convention contre les sections, leur
4 1 0 160 11 9 90 4 16 70 9 5 4 11 50 5 0
désarmement fut ordonné. Tandis qu'on exécutait cette
3 11 0 19 16 160 0 7 1 15 160 170 110 7-4 0
mesure, un enfant de dix à douze ans vint supplier le
4 4 1 16 5 0 11-7 5 0 16 0 4 4 0 18 5 0 7
général en chef de lui faire rendre l'épée de son père, qui
1 50 9 16 4 5 1 4 0 1 4 11 7 4 50 14
avait commandé les armées de la république. C'était Eu-
5 0 10 01 5 1 9 4-18 10 130 70 1 7-5 0 1 5 10
gene Beauharnais. Napoléon accueillit sa prière avec beau-
15 0 0 18 4 16 160 13 1 10 16 7 0 160 4 1 1 0
coup de bonté, l'enfant pleura d'attendrissement et parla de
1 7-17 50 16 0 11 4 4 1 1 1 5 0 7 0 11 9 7 4
la bienveillance du général à sa mère qui se crut obligée
1 4 16 0 5 7-4 1 1 0 10 01 5 13 0 16 9 0
d'aller l'en remercier. Madame Beauharnais, jeune encore,
8 5 1 10 160 15 0 1 2-1 4 160 5 0 7 70 1 2 0
ne chercha pas sans doute à voiler, dans cette visite, la grâce
7 1 0 50 0 1 4 1 150 1 9 4-18 16 11 1 4
qui la faisait remarquer partout. Napoléon en fut assez
18 4 15 4 7 4 0 11-7 0 5 0 1 7-18 0 8 01 1 0
touché pour désirer de suivre des relations que le hazard
0 5 0 11-7 15 7 7-17 10 1 15 8 110 7 16 1 1 0
venait de lui ouvrir; bientôt l'amour le plus vif s'empara de
9 2 0 4 7 70 18 9 0 13 1 4 15 4 5 0 7 1 9 50
son âme, et il mit son bonheur à épouser celle qu'il adorait.
0 1 7-1 0 110 7-14 0 13 1 7 50 160 1 0 7 0
Ce mariage eut lieu le neuf Mars, dix-sept cent quatre-vingt-
5 0 11 0 4 5 0 1 50 4 7 1 10 4 7 0 5 0 0 5 0
seize. Une négresse avait prédit à Joséphine qu'elle serait
5 0 4 50 11 15-170 0 5 0 5 5 1 1 18 4 16 0
reine; c'était du moins ce qu'elle aimait à raconter, sans

11 12 13 14 15 16 17 18 19 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

1 6 9 9 17 4 11 9 9 11 7-18 1 5 9 1 1 0 11 19
paraître trop incrédule. Son union avec Bonaparte fut un
8 7-4 20 5 0 10 18 7 0 16 0 0 1 9 4 8
premier pas vers l'accomplissement de la prophétie.
f c

0 11-7 7-5 0 3 18
HUITIÈME LEÇON.

9 1 1 0 1 70 0 1 70 15 0 16 0 1 1 4 7 1 8
Bonaparte partit de Paris pour se rendre à l'armée d'Italie
8 17 0 4 19 1 7 5 0 16 0 1 0 17 0 5 0 7
le vingt et un Mars, dix-sept cent quatre-vingt-seize; il
10 7 1 1 7 5 0 1 17 11 6 0 9-10 4 18 1 7-4 4 4 1
arriva à Nice vers la fin du même mois et son quartier général
11 7 0 4 7-1 0 16 0 9 4 1 1 17 1 9 1 0 70 1 9 4-18
fut immédiatement porté à Albenga. "Soldats," dit Napoléon,
16 1 16 0 1 3 7-5 0 3 12 0 5 15 0 15 6 0 11 0
"en passant la première revue de ses troupes, vous êtes nus,
1 15 0 7 18 15 0 9-10 10 15 0 18 0 14 0 7-17 15 0
mal nourris; on nous doit beaucoup, on ne peut rien nous
9 0 4 9 0 1 7-16 0 3 15 1 0 0 15 0 18 4 10
donner. Votre patience, le courage que vous montrez au
7 7-14 0 5 9 5 0 18 1 7 1 0 5 7 0 3 15 0
milieu de ces rochers, sont admirables; mais ils ne vous
9 11 0 10 11 0 9-1 0 3 7-17 0 15 0 18 11-7 0 16 0 5
procurent aucune gloire. Je viens vous conduire dans les
6 0 5 11 0 5 7 0 11 18 0 3 7 0 9 17 0 3
plaines les plus fertiles du monde. De riches provinces, de
16 0 7 0 0 18 16 9 0 15 9-1 4 1 15 10 4
grandes villes seront en notre pouvoir, et là vous aurez
7 5 0 0 9 0 13 4 9-1 0 9 1 0 7 1 8 16 0 7-4
richesses, honneur et gloire. Soldats d'Italie! manquez-
15 0 0 15 1 9
vous de courage?"

0 16 1 0 11 10 14 0 7 1 5 16 0 15 7-1 0 4 16 7 0
Ce langage fut accueilli avec enthousiasme et rendit
5 9-1 1 1 4 3 0 11-7 1 7 7 5 10 7 6 9-1 0
l'espoir à l'armée. Le huit Avril, il écrivait au Directoire:

1 1 1 2 3 4 5 6 7 8 9 10
ha! he! ha! arm, her, fail, e'r, there, heat, eel, of, over,

4 15 4 1 4 18 13 0 16 0 4 11-4 0 15 0 5 0
"J'ai trouvé l'armée, non seulement dénuée de tout, mais
16 0 7 0 7 0 3 4 18 16 0 16 0 4 5 0 5 0 5 1 5 0
sans discipline; le mécontentement était tel que les malveill-
16 0 16 4 5 0 16 1 4 9 1 5 0 9 4 11 0 18 1 7
ants s'en étaient emparés; l'on avait formé une compagnie
11 10 17 4 18 16 5 0 5 16 18 0 18 0 4 9 11 7-9 5 0
du Dauphin et l'on chantait des chansons contrerévolutionnaires.
9-1 4 11 0 0 1 5 4 9 0 7 4 1 7 18 0 9 0 15 0
Soyez surs que la paix et l'ordre s'y rétabliront; lorsque vous
7 4 5 0 5 0 0 15 0 15 0 0 18 0 4 1 10 11 0 15 0 0
lirez cette lettre, nous nous serons déjà battus." Tout se
1 1 9 0 0 7 1 5 0 4 11
passa comme il l'avait prévu.

13 7-5 0 3 18
NEUVIÈME LEÇON.

5 0 9 3 1 9 4-18 10 7 2-1-7-17 9 7 1 7
LETTRE DE NAPOLEON AU CITOYEN ORIANI.

5 07-18 0 7 9 9 0 5 7 011 17 5 1 0 0 7
"Les sciences qui honorent l'esprit humain, les arts qui
16 5 0 7 0 1 8 4 16 5 0 5 16 0 1 7-18 0 1 1
embellissent la vie et transmettent les grandes actions à la
9 4 7 4 2-1 0 6 0 4 7-1 0 16 0 9 9 4 16 0 5 15
postérité doivent être spécialement honorés dans les gou-
5 0 16 0 7 0 15 0 5 0 9 0 3 4 8 4 15 14
vernements libres. Tous les hommes de génie et tous ceux
7 18 9 8 11 19 16 0 16 1 4 11 7 0 5 5 0 0 18
qui ont obtenu un rang dans la république des lettres, sont
5 0 5 0 2-10 0 4 7 7 5 5 0 11 0 6 0
frères, quelque soit le pays qui les ait vus naître.

5 1 16 0 16 0 7 16 7 15-7 5 1 0 1 18 7 4
"Les savants, dans Milan, n'y jouissaient pas de la considé-
1 7-18 7 0 8 5 1 2-1 0 7 4 16 0 0 18 0 18
ration qu'ils devaient avoir. Retirés dans le fond de leurs
1 9 1 2-1 0 7 0 5 7 5 0 14 14 0 5 2-1 4 5
laboratoires, ils s'estimaient heureux que les rois et les

11 12 13 14 15 15- 16 17 18 19
twist, twist, fur, fur, ball, moon, snail, anchor, snag, snail.

prêtres voulussent bien ne pas leur faire de mal. Il n'en est
pas ainsi aujourd'hui; la pensée est devenue libre dans
l'Italie; il n'y a plus ni inquisition, ni intolérance, ni des-
potes. J'invite les savants à se réunir et à me présenter
leurs vues sur les moyens qu'il y aurait à prendre pour
donner aux sciences et aux beaux arts une nouvelle exist-
ence. Tous ceux qui voudront aller en France, y seront
accueillis avec distinction par le gouvernement. Le peuple
français ajoute plus de prix à l'acquisition d'un savant
mathématicien, d'un peintre en réputation, d'un homme dis-
tingué, quelque soit l'état qu'il professe, qu'à celle de la
ville la plus riche et la plus abondante.

BONAPARTE."

DIXIÈME LEÇON.

Napoléon s'était rendu à Lonado pour voir les troupes qu'il
pourrait en tirer; mais il fut fort surpris en entrant dans
cette place d'y recevoir un parlementaire qui sommait le

1 1 1 2 3 4 5 6 7 8 9 10
ha! ha! ha! arm, her, fail, e'r, there, heat, eol, of, over,

9 0 16 16 0 9 1 10 0 3 16 0 1 0 9 7 5 7 7
commandant de Lonado de se rendre, parceque, disait il, il
4 5 0 5 4 0 15 0 10 4
était cerné de tous côtés.

1 7 18 18 0 4 5 1 4 16 10 1 16 0 7 7 11-7
"La circonstance était assez embarrassante," dit il lui-
6 0 16 0 5 4 9-1 0 0 1 5 1 9 1 10 1 14
même dans ses mémoires; "je n'avais à Lonado qu'à peu-
50 15 0 16 0 0 9 0 0 70 0 7 0 1 0 16 5 0 9
près douze cents hommes; je fis venir le parlementaire; je
11-7 7 0 4 16 4 5 7-14 0 11-7 7 0 0 7 18 4 4 1
lui fis débander les yeux; je lui dis que si son général
1 5 0 1 4 18 7-18 0 15 9-1 16 0 3 4 4 1 16 5
avait la présomption de vouloir prendre le général en chef
0 1 4 7 1 8 7 1 5 0 1 1 16 4 7 8 5 0 1 9-1
de l'armée d'Italie, il n'avait qu'à avancer; qu'il devait savoir
0 4 5 1 9 1 10 11-7 0 15 0 0 18 0 1 5 0 0
que j'étais à Lonado, puisque tout le monde savait que
1 4 4 11 7 5 0 7 4 5 0 0 15 0 5 9 0 7 4 4 4
l'armée républicaine y était; que tous les officiers géné-
10 4 9 0 7 7 4 11 4 7-13 0 0 1 7 7 7-18 0 5 5 13
raux et officiers supérieurs de la division seraient respon-
1 0 0 17 11 0 5 9 0 5 0 7 1 5 0 5 0 0 11-7
sables de l'insulte personnelle qu'il m'avait faite; je lui
4 1 4 0 7 15 0 11-7 0 7 11 0 15 0 1 7 7 7-18 1 5 0 1
déclarai que si sous huit minutes toute sa division n'avait pas
7 0 2 5 1 0 3 0 0 5 2 0 1 10 19
mis bas les armes, je ne ferais grâce à aucun."

3 1 0 16 5 0 1 11 0 9 4 9 0 4 0 1 4 16 0 3
Le parlementaire parut fort étonné de la présence de
1 9 4-18 4 19 17 16 1 5 15 0 5 0 9 9 0 18 10 4
Napoléon, et un instant après toute cette colonne, composée
0 1 9 7 0 9 0 17 16 9 8 17 0 16 0 1 1 7-4 4
de quatre mille hommes d'infanterie, cinquante cavaliers et
14 0 7-5 0 3 1 18 7 20 5 1 0
deux pièces de canon, mit bas les armes.

11 12 13 14 15 15 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

18 7-5 0 3 18
ONZIÈME LEÇON.

3 7 0 11-7 0 15 7 5 0 0 16 0 1 0 17 0 5 0 1 9
Le dix_huit Août, dix-sept-cent-quatre-vingt-seize, Napo-
léon écrivait à la convention : " Nous avons pris à l'ennemi
dix_huit pièces de canon, cent-vingt caisses de munitions ; sa
perte va à deux mille hommes tant tués que prisonniers ; il
a été dans une dérouté complète ; mais nos troupes harass-
sées de fatigue, n'ont pu le poursuivre que l'espace de trois
lieues. L'adjudant général Frontin a été tué ; ce brave
homme est mort en face de l'ennemi."

9-1 1 18 0 16 17 0 15 0 11 0 10 0 16 1 0 7 8
Voilà donc, en cinq jours, une autre campagne finie.
Wurmser a perdu dans ces cinq jours, soixante-dix pièces de
canon de campagne, tous ses caissons d'infanterie, douze à
quinze mille prisonniers, six mille tués ou blessés et presque
toutes les troupes venant du Rhin. Indépendamment de
cela, une grande partie est encore éparpillée et nous les
ramassons en poursuivant l'ennemi. Tous les officiers,
soldats et généraux ont déployé dans cette circonstance difficile
un grand caractère de bravoure.

^{1 1 1 2 3 4 5 6 7 8 9 10}
^{ha! ha! ha! arm, hor, fail, e'r, there, heat, eel, of, over,}
 Ces évènements merveilleux excitèrent au plus haut degré
^{16 0 15 7-1 0 5 13 0 7 1 8 7 1 5 1 7 5 4 0}
 l'enthousiasme des peuples d'Italie qui avaient manifesté de
^{1 17 1 0 8 15 1 4 9 11 7-18 16 5 0 4 5 1 7 10 0}
 la sympathie pour la révolution française et les partisans de
^{10 7 0 16 11 0 10 4 4}
 l'Autriche en furent atterrés.
^{sh}

^{15 7-5 0 3 15}
 DOUZIÈME LEÇON.

^{1 9 4-18 0 17 0 1 18 16 7-18 4 7 0 1 4}
 Napoléon se plaint que la convention néglige l'armée
^{7 1 8 4 7}
 d'Italie, et dit :

^{5 5 4 18 0 4 7 0 0 1 4 15 0 10 9 0 7 7-4}
 "Les blessés sont l'élite de l'armée; tous nos officiers
^{11 4 7-13 0 15 0 10 4 4 10 4 7 0 18 9 9 0 3 13 10}
 supérieurs, tous nos généraux d'élite sont hors de combat;
^{15 0 0 7 10 7 0 5 7 7 5 0 4 7 0 18 0 10 1 18 7-16 0}
 tout ce qui m'arrive est si inepte! et ils n'ont pas la confiance
^{11 9 10 1 4 7 1 8 4 11-7 0 1 11 0 9 0 4 0}
 du soldat. L'armée d'Italie, réduite à une poignée de
^{13 0 5 4 11-7 4 5 0 4 10 0 10 7 3 7 0 4 7 10 3}
 monde, est épuisée. Les héros de Lodi, de Millésimo, de
^{1 7 7-9 0 4 0 1 1 10 18 0 9 0 15 13 1 8 15 18}
 Castiglione et de Bassano sont morts pour leur patrie ou sont
^{1 9 7 1 7 3 5 0 11 0 10 6 0 0 13 4 11 1 7-18}
 à l'hôpital; il ne reste plus aux corps que leur réputation
^{4 13 9 13 0 15 5 0 2 0 1 11 0 7 9 11 10}
 et leur orgueil. Joubert, Lannes, Lanusse, Victor, Murat,
^{1 100 11 11-7 0 16 18 8 18 4 1 0 1 16 18 0}
 Charlot, Dupuis, Rampon, Pigeon, Ménard, Chabran, sont
^{5 4 15 0 9 0 1 16 9 0 4 10 18 0 0 7 1 8 1}
 blessés; nous sommes abandonnés au fond de l'Italie. La
^{4 18 7-18 0 5 9 0 15 4 5 11 7 0 4 18 11 0 1}
 présomption de mes forces nous était utile et l'on publie à

11 12 13 14 15 15· 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

1 70 0 15 0 9 0 8 16 0 7 0 9 0 4
Paris que nous ne sommes que trente mille hommes. J'ai
5 11 16 0 5 0 0 5 0 14 0 18 0 5 15 0 9 0
perdu dans cette guerre peu de monde, mais tous hommes
4 7 0 7 5 17 9 7 0 3 16 1 4 0 7 0 5 0
d'élite qu'il est impossible de remplacer. Ce qui me reste
3 1 0 9-10 1 9 17 10 7 0 14 6 0 13 0 11 2 0
de braves voit la mort infaillible; peut-être l'heure du brave
10 0 10 0 17 4 7 0 1 4 1 0 5 0 7-4 5 5 0 0
Augereau, de l'intrépide Masséna, de Berthier est près de
9 0 4 1 9 0 1 9 0 3 0 7-17 18 5 2 0 16
sonner; alors, alors, que deviendront ces braves gens?
5 0 7 4 0 16 0 4 5 4 0 10 0 11 10 18 4 1 9 0
Cette idée me rend réservé; je n'ose plus affronter la mort
7 0 5 19 9 5 0 0 4 15 1 0 16 0 4 0 1 0 13 15
qui serait un objet de découragement et de malheur pour
7 5 9 5 0 0 5 9 7 7 11 0
qui est l'objet de mes sollicitudes."

TREIZIÈME LEÇON.

[The pupil ought now to be sufficiently acquainted with some of the sounds to be able to dispense with their notation; we will, therefore, in this lesson, omit to mark the natural sound of *a*, *e*.]

5 0 3 9 18 10 7 0
LETTRE DE NAPOLEON À JOSÉPHINE.

16 17 9 9 0 10 7 0 3 0 5 9 0 5
Enfin, mon adorable Joséphine, je renaiss; la mort n'est
11 0 0 16 0 5 7-14 4 9-1 0 4 0 9 0 13 18 16 9 0
plus devant mes yeux et la gloire et l'honneur sont encore
16 0 18 13 5 0 0 7 0 11 9 0 3 17
dans mon cœur. L'ennemi a été battu à Arcole; demain
15 0 18 0 9 0 7 0 3 10 9-10 7 16 9 0 7 9 7
nous réparons la sottise de Vaubois qui a abandonné Rivoli;
16 15-0 16 0 0 11-7 0 15 0 0 15 4 0 15 0 4 7-17 10 0
Mantoue dans huit jours sera à nous et je pourrai bientôt,

1 1 1 2 3 4 5 6 7 8 9 10
 ha! ha! ha! arm, her, fail, e'r, there, heat, eel, of, over,

16 0 5 0 8 9 0 4 7 0 13 0 0 16 15 3
 dans tes bras, te donner mille preuves de l'ardent amour de
 18 7 5 17 16 0 0 3 0 15 0 4 3 0 16 4
 ton mari; dès l'instant que je le pourrai, je me rendrai à
 7 16 3 11-7 19 14 7 0 4 0 11 11 9 50 0 14 5 0
 Milan; je suis un peu fatigué. J'ai reçu une lettre d'Eugène
 4 0 9 16 0 5 16 16 0 18 0 16 0 9 0 15 0
 et d'Hortense; ces enfants sont charmants. Comme toute
 5 18 6 19 14 7 5 11 9 16 0 0 15 0 10
 ma maison est un peu dispersée, du moment que tout m'aura
 0 15-17 0 0 3 5 16 50 4
 rejoint, je te les enverrai.

15 18 5 0 17 0 7 0 7 9 0 7-4 4 11 10 15-17 0 7 0
 Nous avons fait cinq mille prisonniers, et tué au moins six
 7 0 0 9 0 5 0 0 7 7-14 9 9 0 10 7 0
 mille hommes à l'ennemi. Adieu, mon adorable Joséphine,
 16 0 9-1 15 16 0 7 11 5 5 5 4 9 7 0 15
 pense à moi souvent. Si tu cessais d'aimer ton Achille, ou
 7 18 13 0 3 9-1 7 5 0 11 0 5 7-17 0 14 0 7-17
 si ton cœur se refroidissait, tu serais bien affreuse, bien
 17 11 0 5 0 11-7 0 12 0 11 0 0 15 15 9 16 0
 injuste, mais je suis sûr que tu seras toujours mon amante
 9 0 3 0 4 15 15 18 16 0 7 9 0 13
 comme je serai toujours ton tendre ami. La mort seule
 15 0 18 0 11 7-18 0 17 0 8 15 4 0 16 7
 pourra rompre l'union que la sympathie, l'amour et le senti-
 16 0 18 0 9 9 0 9-1 5 15 5 0 8 16 7 0
 ment ont formée; donne moi des nouvelles de ta santé; mille
 4 7 0 4 4 16 0 4 15 14
 et mille baisers tendres et amoureux.

BONAPARTE."

QUATORZIÈME LEÇON.

(In this and the following lesson, the word *et* will cease to be marked, as well as the monosyllable ending in *e* or *es*.)

10 0 18 0 10 0 16 0 7 7 0 9 7 0 15 0 11
 Au second combat d'Anghiari et de la favorite, soutenu
 18 0 9 19 9 0 16 16 0 0 15 16 0 0
 contre le général Provéra, un commandant des houlans se

¹¹ twist, ¹² twist, ¹³ fur, ¹⁴ fur, ¹⁵ bull, ¹⁵ moon, ¹⁶ aunt, ¹⁷ anchor, ¹⁸ song, ¹⁹ uncle.

¹⁶ présenta, ⁰ devant, ¹⁶ un, ¹⁹ escadron, ¹⁸ du, ¹¹ neuvième, ¹³ 7-5, ⁰ régiment, ⁷ de, ¹⁶ dragons, ⁰ et, ¹¹ par, ⁰ une, ⁰ de, ¹⁶ ces, ⁹⁰ fanfaronnades, ⁰ communes, ⁹⁰ aux, ¹¹ autrichiens, ¹⁰ "Rendez-vous," ⁷ crie-t-il, ¹⁰ au, ⁷ régiment, ¹⁶ Le, ⁷ 9-17-17, ¹¹ 7-4, ⁵ 0, ⁶ 4, ⁹ 5, ¹⁸ citoyen Duvivier fait arrêter son escadron; "Si tu es brave, ⁷ 11, ⁰ viens me prendre," ⁷⁻¹⁷ crie-t-il au commandant ennemi. Les ⁰ deux corps s'arrêtent, et les deux chefs donnèrent un exemple ¹⁴ de ces combats que nous décrit avec tant d'agréments le ¹⁸ Tasse. Le commandant des houlans fut blessé de deux ⁰ coups de sabre; ces troupes alors se chargèrent et les houlans ¹¹ furent faits prisonniers.

¹⁶ Le lendemain, à une heure avant le jour, les ennemis ¹⁷ 11, ⁰ 0, ¹³ 0, ¹⁶ 0, ⁰ 15, ⁵⁰ 0, ⁷ 10, ⁵ 0, ⁹ 7, ⁰ 16, ⁰ 0, ¹⁶ 0, ¹¹ 50, ⁷ 11, ⁰ 9, ⁸ 0, ⁰ 7, ⁰ 11, ⁹ 11, ¹⁷ 16, ²⁻¹ 0, ⁰ 7, ⁰ 11, ¹¹ 15, ⁰ 0, ⁷ 0, ¹⁵ 5, ⁰ 16, ⁰ 11-7, ¹¹ 5, ¹¹ 9, ⁷ 0, ³ 0, ⁷ 4, ¹⁶ 0, ¹⁶ 15, ⁵ 10, ⁷ 10, ⁷ 16, ⁵⁰ 9, ⁷ 5, ⁰ 16, ⁰ 0, ⁰ 0, ¹⁵ 5, ⁰ 9, ⁰ 0, ⁰ 7, ⁹ 7-4, ⁰ 0, ⁵ 0, ⁰ et de prisonniers de guerre.

1 1 1 2 3 4 5 6 7 8 9 10
ha! ha! ha! arm, her, fail, e'r, there, heat, sel, of, over,

17 7 0 3 18
QUINZIÈME LEÇON.

[In this lesson *qu*, which is sounded like *k*, will not be marked, as well as all accented vowels.]

9 0 0 16 15 5 0 11-7 0 5 7 0 5 7
Alors que Mantoue était réduite à la dernière extrémité,
11 5 16 9-17-1 9 5 0 3 15 0 10 10
Wurmser envoya son aide-de-camp, le général Klénau, au
7-4 5 0 11 7-4 7 5 9 5 5 0 10 7
quartier général de Serrurier, qui était à Roverbello et qui ne
15 11 16 16 0 10 11 0 10 10 7 7-18 16 16 9-1 10
voulut entendre aucune proposition sans en avoir référé au
général en chef.

9 18 11 0 16 5 8 0 4 17 9 7 10 10 18 16 0
Napoléon eut fantaisie d'assister incognito aux conférences.
17 9 5 5 0 10 16 0 9 0 16 9 0 0 7
Il vint à Roverbello, s'enveloppa dans sa capote et se mit à
7 0 16 7 0 0 4 10 4 5 0 11 7-4 7 11 5 0 9 0 5 0
écrire tandis que Klénau et Serrurier discutaient. Il donnait
5 18 18 0 16 0 5 0 5 10 10 18 0 0 11 5
ses conditions en marge même des propositions de Wurmser,
16 11 0 10 10 7-17 5 0
et quand il eut fini, il dit au général autrichien, qui l'avait
0 16 0 15 0 15 19 17 0 0 0 9 11
pris sans doute pour un simple scribe d'état-major ; si Wurm-
5 5 13 0 16 0 15 0 11-7 15 17 0 15 0 3 0
ser avait seulement pour dix-huit ou vingt jours de vivres et
0 3 16 0 0 5 10 11 0 11 7-18
qu'il parlât de se rendre, il ne mériterait aucune capitulation
9 9 0 9-1 18 18 0 0 3 11-7 0 9 0 15
honorable. Voici les conditions que je lui accorde, ajouta-t-il
16 0 5 0 16 0 7-4 5 0 11 7-4 15 7 4 11 15 0
en remettant le papier à Serrurier. Vous y lirez surtout
0 0 3 5 9 0 0 0 0 9 9 0 18 16
qu'il sera libre de sa personne, parceque j'honore son grand

11 12 13 14 15 15 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

2 0 5 0 0 3 0 14 3 7 5 0
âge et ses mérites, et que je ne veux pas qu'il devienne la
0 5 17 16 0 15 5 0 0 5 0 7.5 0
victime des intrigants qui voudraient le perdre à Vienne.
15 0 5 9 0 8 17 10 0 3
S'il ouvre ses portes demain, il aura les conditions que je
7-17 0 0 17 0 15 0 19 9-10 14 0 9-10
viens d'écrire ; s'il tarde quinze jours, un mois, deux mois, il
10 16 9 0 5 6 0 0 14 0 18 0 9 5
aura encore les mêmes conditions ; il peut donc désormais
0 16 0 11 10 5 7-4 9 10 0 17 0 17
attendre jusqu'au dernier morceau de pain. Je pars à l'in-
10 15 4 0 10 0 0 11 9 0 15
stant pour passer le Pô ; je marche sur Rome. Vous
9 0 5 0 4 5 17 16 7-18 0 0 4 0 9 0
connaissez mes intentions, allez les dire à votre général.

11 0 0 3 15 4 16 16 0 11 16 5
Surpris de se trouver en présence du général en chef, et
17 0 3 9 0 5 10 0 15 15 0 0
plein d'admiration et de reconnaissance pour tout ce qu'il
0 5 0 16 0 4 10 15-1 0 11 5 0
venait d'entendre, Klenau avoua que Wurmser n'avait plus
0 0 3 9-10 0 7-14 3 0 0
de vivres que pour trois jours. Le vieux maréchal ne fut pas
15-17 11 0 9 5 0 3 16 0 16 0 3 16 0 7
moins ému que son aide-de-camp en apprenant ce qui s'était
0 10 16 0 9 5 5 0 10 16 9-1
passé aux conférences de Roverbello. Il en témoigna sa
11 0 9 4-18 16 0 0 16 0 11 0 16 7 0 16
gratitude à Napoléon, en le prévenant d'une tentative d'em-
9-1 9 0 0 16 0 0 5 9 0 0 11-7 16 9 1 0
poisonnement qui se tramait alors contre lui en Romagne.
5 0 0 0 5 0 11 7-4 16 16 0 16
Du reste, ce fut Serrurier qui, en l'absence du général en
5 5 0 15
chef, présida à la reddition de Mantoue.

1 1 1 2 3 4 5 6 7 8 9 10
ha! ha! ha! arm, her, fail, e's, there, heat, wel, of, over,

5 7-5 0 3 18
SEIZIÈME LEÇON.

10 7-14 0 5 7 18 0 0 5 0 11 5 0 0
Au milieu de ses triomphes, Napoléon guettait un ennemi
0 50 0 11-70 0 16 0 16 11 0 90 7-18
secret, qui, depuis longtemps, n'attendait qu'une occasion
9 0 15 4 0 0 0 0 2 7 0
favorable pour éclater; c'était le Sénat de Venise. Ce
9 0 50 16 7-5 00 16 3 4 15-4 9-1
corps, essentiellement aristocratique et dévoué à la coalition
8-10 0 0 11 7-18 5 9 16 17 0 5
des rois contre la Révolution française, fomentait l'insurrection
15 0 0 0 0 0 10 0 8 0 50 9-1 0
et poussait à l'assassinat, dans la haute Italie et le territoire
7-17 18 0 11 5 0 0 13 0 0 2 7
véni^{ti}en, contre l'armée républicaine. L'heure de son châti-
16 0 0 15 0 3
ment ne pouvait être retardée.

9 1 1 10 9
Bonaparte écrivit au doge:

0 5 0 5 0 0 11 0 3 0 16
"Toute la terre ferme de la république de Venise est en
0
armes.

0 10 9 0 0 0 0 4-7 0 9 0
"De tous côtés le cri de ralliement des paysans est, Mort
10 5 0 7-18 0 9 0 0 0
au Français. Plusieurs soldats de l'armée d'Italie sont déjà
9 0 0 0 90 0 0 0 17 15-4
morts sous le poignard des assassins. Vous désavouez
5 0 16 0 0 16 0 16 0 0
vainement des rassemblements que vous avez organisés;
9-1 7-4 0 19 0 0 11-7 10 13 0
croiriez-vous que dans un moment où je suis au cœur de
0 1 0 3 9-1 17 11-70 0 5 0 5 5 4 0 3 7-4
l'Allemagne, je sois impuissant à faire respecter le premier
12 0 0 5 0 9-17-4 0 0
peuple de l'univers? Croyez-vous que les légions d'Italie

11 12 13 14 15 15- 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

souffriront le massacre que vous excitez? Le sang de mes
frères d'armes sera vengé et il n'est aucun des bataillons
français qui chargé d'un si noble ministère ne sente redoubler
son courage. Le Sénat de Venise a répondu par la perfidie
la plus infâme aux procédés généreux que nous avons
toujours eus avec lui. Je vous envoie mon premier aide-de-
camp pour être porteur de la présente lettre. La guerre ou
la paix. Si vous ne prenez pas sur le champ les moyens de
dissiper les rassemblements; si vous ne faites pas arrêter et
livrer en mes mains les auteurs des crimes qui viennent de
se commettre, la guerre est déclarée. Le turc n'est pas sur
vos frontières; aucun ennemi ne vous menace; vous avez
fait, à dessein, naître des prétextes, pour avoir l'air de justi-
fier un rassemblement dirigé contre l'armée; il sera dissous
dans vingt-quatre heures. Nous ne sommes plus au temps
de Charles Huit; si, contre le vœu bien manifesté du
gouvernement français, vous me réduisez au parti de faire la
guerre ne pensez pas qu'à l'exemple des soldats que vous
avez armés, les soldats français ravagent les campagnes du

1 1 1 2 3 4 5 6 7 8 9 10
 ha! ha! ha! arm, her, fail, e'r, there, heat, eel, of, over,

13 0 7 0 9 16 17 9 11 0 5 0 5 0 0 3 9 0
 peuple innocent et infortuné de la terre ferme; je le protégé-
 4 19 15 11 10 0 10 9
 rai et il bénira un jour, jusqu'aux crimes qui auront obligé
 0 15 5 0 9 0 15 5 0 16 0 7 1
 l'armée française à le soustraire à votre gouvernement tyran-
 7
 nique.

5 0 0 8 18
 DIX-SEPTIÈME LEÇON.

[Whenever the syllables *an* and *en* have their natural sound of *an* in *aunt*, they will not be marked in this lesson.]

9 18 0 11 0 5 0 4 10 5 6 5 0
 Les négociations, qui suivirent le traité de Leoben, traînaient
 18 13 5 9 15 4
 en longueur. Le général en chef en profita pour visiter la
 18 8 0 0 3 0 15 7 9 4 19
 Lombardie et les états de Venise et pour y organiser un
 15 5 0 0 11-7 0 5 0 15 0 0 9 0
 gouvernement. Il lui fallait pour cela des hommes et il les
 5 5 0 5 0 0 18 7-14 5 0
 cherchait vainement. "Bon Dieu," disait-il, "que les
 0 9 0 18 0 0 7 8 0 11-7 0 18 0
 hommes sont rares! Il y a en Italie dix-huit millions
 0 9 0 15 5 0 14 10 10 5
 d'hommes et j'en trouve à peine deux, Dandolo et Melzi."

0 0 13 0 0 11 0
 Fatigué des entraves que les meneurs de la République
 5 5 0 0 9 4 5 11 18 0 0 15
 ne cessaient d'apporter à l'exécution de ses plans, et dégoûté
 13 0 0 9 8 10 5 0 9 0
 des lenteurs de la diplomatie autrichienne, Bonaparte parla
 0 8 5 0 11 9 0 0 0 0 8 0
 de se démettre du commandement de l'armée d'Italie. Ce
 5 0 0 15 0 11 0 8 5 0 11 0 8
 n'était sans doute qu'une menace qu'il n'avait nulle envie

11 12 13 14 15 15- 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

de réaliser, car il ne croyait pas qu'on pût se passer de lui
après les services qu'il avait rendus, les talents prodigieux
dont il avait fait preuve et l'immense popularité qu'il avait
acquise. Ce ne fut donc qu'une fausse alarme. Il se
contenta de se plaindre amèrement et de prendre de plus en
plus le ton fier et hautain qu'il croyait convenir à sa position
et à ses intérêts. Il affecta de se montrer rassasié de gloire,
pour bien convaincre ses admirateurs, ses rivaux et ses
ennemis que les intérêts de la France et non les siens
propres, étaient les seuls mobiles de la grande activité qu'il
déployait.

DIX-HUITIÈME LEÇON.

[In this lesson, the letter *u*, when used with its natural sound of *so* in *twist*, and the syllables *am*, *on*, *om*, whenever they are pronounced like *aun* in *aunt*, or *on* in *song*, will not be marked.]

Mais instruit des attaques continuelles et des insinuations
malveillantes dont il ne cessait d'être l'objet, il écrivit au
Directoire : " J'avais droit," dit-il, " après avoir conclu cinq
paix et donné un coup de massue à la coalition, sinon à des
triomphes civiques, du moins à une vie tranquille et à la pro-

1 1 1 2 3 4 5 6 7 8 9 10
 ha / ha / ha / arm, her, fail, e'r, there, heat, eel, of, over,

tection des premiers magistrats de la république. Aujourd'hui, je me vois desservi, persécuté, décrié par tous les moyens honteux que la politique apporte en aide à la persécution.

"Eh quoi! nous avons été assassinés par des traîtres; plus de quatre cents hommes ont péri, et les premiers magistrats de la république me font un crime d'y ajouter foi et de m'en plaindre!

"Je sais bien qu'il y a des sociétés où l'on dit: ce sang est-il donc si pur?

"Que ces hommes lâches et qui sont morts au sentiment de la patrie et de la gloire nationale, l'aient dit, je ne m'en plaindrais pas, je n'y eusse pas fait attention; mais j'ai le droit de me plaindre de l'avilissement dans lequel les premiers magistrats de la république traînent ceux qui ont agrandi et porté si haut la gloire du nom français.

"Je vous réitère, citoyens directeurs, la demande que je vous ai faite de ma démission, j'ai besoin de vivre tranquille, si les poignards de Clichy veulent me laisser vivre.

"Vous m'avez chargé de négociations et j'y suis peu propre."

11	12	13	14	15	15	16	17	18	19
twist,	twist,	fur,	fur,	bull,	moon,	aunt,	anchor,	song,	uncle.

18
DIX-NEUVIEME LEÇON.

Monsieur de Cobentzel était l'homme de la monarchie autrichienne, l'âme de ses projets, le directeur de sa diplomatie. Fier de son rang, il ne doutait pas que la dignité de ses manières et son habitude des cours ne dûssent écraser facilement un général sorti des camps révolutionnaires ; aussi aborda-t-il le général français avec une certaine légèreté ; mais il suffit de l'attitude et des premières paroles de celui-ci pour le remettre aussitôt à sa place, dont, au demeurant, il ne chercha jamais plus à sortir. Les conférences languirent d'abord beaucoup ; mais le général français résolut d'en finir. La conférence, qu'il s'était dit devoir être la dernière, fut des plus vives ; il en arriva à mettre le marché à la main ; il fut refusé. Se levant alors, avec une espèce de fureur, Napoléon s'écria très énergiquement : " Vous voulez la guerre, eh ! bien vous l'aurez," et saisissant un magnifique cabaret de porcelaine que M. de Cobentzel répétait chaque jour lui avoir été donné par la grande Catherine, il le jeta de toute sa

1 1 1 2 3 4 5 6 7 8 9 10
 ha! ha! ha! arm, her, fall, e'r, there, heat, eel, of, over,

9 11 0 4 15 9 0 0 15 0
 force sur le plancher, où il vola en mille éclats. "Vous
 9-1 7-4 9 4 7-17 5 0 0 9 0 9
 voyez," s'écria-t-il encore; "eh! bien, telle sera votre mo-
 8 10 5 0 9-10 9-10 0 15 0 0 9 5 0
 narchie autrichienne avant trois mois; je vous le promets."
 ah ah
 0 0 0 9 0 0 0
 Et il s'élança précipitamment hors de la salle.

9 0 14 0 0 9 17 0 5 13 5 0 0 13
 Monsieur de Cobentzel demeura pétrifié, disait l'empereur
 11 0 5 0 10 0 19 5 0
 plus tard; mais M. de Gallo son second et d'un caractère
 10 15 0 11 0 0 0 5 0
 beaucoup plus conciliant, accompagna le général français,
 11 0 9-1 11 0 5 5-7 0 3 0 0 9
 jusqu'à sa voiture, essayant de le retenir, "Me tirant force
 15 0 0 10 5 0 0 13 11 0 0 11 0
 coups de chapeau, ajoutait l'empereur, et dans une attitude
 14 0 0 0 9 0 3 0 5 0
 si piteuse, qu'en dépit de ma colère ostensible, je ne pouvais
 4 13 0 0 10 15 0
 m'empêcher d'en rire intérieurement beaucoup."
 ah

17 0 7-5 0
 VINGTIÈME LEÇON.

[In this lesson, the sound of *ou*, similar to that of *oo* in *too*, will not be marked.]

17 0 9 0 0 0 4
 L'indignation de Bonaparte contre le parti de l'étranger,
 0 0 5 0 5 0 0 9 5 0 5 0
 que l'on accusait les conseils de favoriser en secret, éclata
 0 5 0 9-17-1 10 0 8
 dans l'adresse qu'il envoya, au nom de l'armée d'Italie, pour
 5 0 4 0 5 9-1 0 0
 ces conseils et rassurer le Directoire. "La route de Paris,"
 0 0 5 0 0 9
 fit-il dire à ses compagnons d'armes, "offre-t-elle plus d'obsta-

11 12 13 14 15 15- 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

cles que celle de Vienne ? Non, elle nous sera ouverte par
les républicains restés fidèles à liberté ; réunis, nous la défen-
drons et nos ennemis auront vécu

Des hommes couverts d'ignominie, avides de vengeance,
saturés de crimes, s'agitent et complotent au milieu de Paris,
quand nous avons triomphé aux portes de Vienne. Vous qui
avez fait du mépris, de l'infamie, de l'outrage et de la mort
le partage des défenseurs de la république, tremblez ! de
l'Adige au Rhin et à la Seine il n'y a qu'un pas ; tremblez
vos iniquités sont comptées et le prix en est au bout de nos
bayonnettes.

Napoléon choisit pour porter cette adresse, Augereau, celui
de ses lieutenants qui pouvait le moins aspirer au premier
rôle et faire oublier le général en chef, par sa consistance
personnelle, au milieu des circonstances qui se préparaient.
Quant à l'argent que Barras avait demandé, par l'intermédi-
aire de son secrétaire Bottot, pour faire réussir la journée
préméditée, Napoléon se contenta de le promettre et ne le
livra jamais.

1	1	1	2	3	4	5	6	7	8	9	10
ha!	ha!	ha!	arm,	her,	fail,	e'r,	there,	heat,	eel,	of,	over,

VINGT ET UNIÈME LEÇON.

C'est à cette époque qu'un homme fameux, dès l'assemblée
 constituante, et dont la renommée n'a fait que s'étendre
 depuis, par une active participation à l'établissement et à la
 chute de tous les régimes qui ont poussé la France de réac-
 tion en réaction jusqu'à sa situation présente, c'est à cette
 époque, dis-je, que Talleyrand toujours prompt à saluer le
 soleil levant, chercha à ouvrir des relations suivies et des
 rapports confidentiels avec Bonaparte. Il lui écrivit plusieurs
 lettres sur le dix-huit fructidor, et dans toutes il s'exprima
 avec la véhémence d'un ardent révolutionnaire. Il est
 curieux de le voir, lui qui a si puissamment contribué dans la
 suite à faire monter sur le trône les deux branches de la
 maison de Bourbon, et dont les dernières affections politiques
 ont été définitivement acquises, du moins en apparence, à la
 dynastie régnante; il est curieux de le voir annoncer avec
 enthousiasme à son futur empereur, à l'idole qu'il devait
 tour-à-tour encenser et briser : " Qu'une mort prompte à été

11 12 13 14 15 15. 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

prononcée contre quiconque rappellerait la royauté, la constitution de quatre-vingt-treize ou d'Orléans."

Napoléon reçut ces avances du chef de la faction qu'on appelait dans le tems "les constitutionnistes et les diplomates" en homme pressé de donner des états et de préparer des instruments à la grande ambition dont il était animé.

VINGT-DEUXIÈME LEÇON.

[In this and the following lesson, the vowel *o*, having the short sound of *o* in *opera*, will not be marked.]

Napoléon rêvait déjà la conquête de l'Égypte et le fit présenter dans une proclamation qu'il adressa, le seize Septembre, dix-sept cent quatre-vingt-dix-sept, aux marins de l'escadre de l'Amiral Bruix, et dans la quelle il s'exprima ainsi: "Sans vous, nous ne pouvons porter la guerre que dans un petit coin de l'Europe; avec vous, nous traverserons les mers, et porterons l'étendard de la république dans les contrées les plus éloignées."

Pour réaliser ce vaste projet, il fallut d'abord conclure la paix en Europe. L'Autriche, dont le dix-huit Fructidor

1 1 1 2 3 4 5 6 7 8 9 10
 ha! ha! ha! arm, her, fail, e'r, there, heat, es!, of, over,

avait détruit les_espérances, fondées sur_une révolution inté-
 rieure_en France, n'avait plus les mêmes raisons_de_retarder
 la marche des négociations; mais_le Directoire_enflé_de_sa
 victoire sur les royalistes, alliés_de_l'empereur, montrait des
 dispositions guerrières. " Il ne faut plus ménager l'Autriche,
 écrivit-il à Bonaparte; sa perfidie, son_intelligence avec les
 conspirateurs de_l'intérieur sont manifestes." Ces_ordres
 belliqueux n'entraient point dans les vues du général_en chef.
 L'approche de_l'hiver le détermina à presser les conclusions
 de_la paix. " Il faut plus d'un mois pour_que les_armées du
 Rhin_me secondent, si elles sont_en_mesure, dit-il à son
 secrétaire, et dans quinze jours les neiges encombreront les
 routes et les passages. C'est fini; je_fais la paix. Venise
 paiera les frais_de_la guerre et la limite du Rhin. Le Direc-
 toire et les_avocats diront_ce_qu'ils voudront."

La Paix fut_en_effet signée à Campo Formio, le vingt-six
 Vendémiaire en six. La délivrance des prisonniers d'Olmutz,
 La Fayette, Latour-Maubourg et Bureau_de Pusy fut_une
 des premières conditions du traité. Napoléon y tint_avec

11	12	13	14	15	15	16	17	18	19
twist,	twist,	fur,	fur,	bull,	moon,	aunt,	anchor,	song,	uncle.

persévérance et l'exigea avec chaleur. Il est juste de dire qu'il agissait en cela selon les instructions du Directoire.

VINGT-TROISIÈME LEÇON.

Pendant le séjour de Napoléon à Paris, il y eut des complots contre sa personne. Une femme le fit prévenir qu'on voulait l'empoisonner; on arrêta l'individu qui vint lui donner cet avis, et on le conduisit, accompagné du juge de paix de l'arrondissement, chez la femme d'où l'avertissement était parti. On trouva cette malheureuse baignée dans son sang; les assassins, instruits qu'elle avait entendu et dénoncé leurs infâmes projets, tentèrent de se débarrasser de son témoignage par un nouveau crime.

Ce fut à cette époque que Bonaparte voulut se faire admettre dans l'institut. Il fut reçu en remplacement de Carnot, que le dix-huit Fructidor avait atteint, et il fit partie de la classe des sciences et des arts. La lettre qu'il écrivit au président Camus est trop remarquable pour que nous ne la donnions pas ici en entier.

1 1 1 2 3 4 5 6 7 8 9 10
ha! ha! ha! arm, her, fail, e'r, there, heat, eel, of, over,

³⁻¹⁷⁻¹⁷ " Citoyen ⁰Président : Le ⁰suffrage des ^{0 9}hommes ^{0 0}distingués
qui ⁰composent ⁰l'institut ¹⁷m'honore.

" Je ^{0 17}sens bien ⁰qu'avant ⁰d'être ^{0 13}leur_égal ^{0 4}je ^{0 16}serai ¹³longtems
⁴leur_écolier.

" S'il ^{5 11 0}était ^{5 5}une ^{0 13}manière ^{5 0 9 0}plus_expressive ^{6 0 5}de ⁰leur ⁴faire ^{0 0}con-
^{5 5}naître ⁰l'estime ⁰que ⁰j'ai ⁰pour ⁰vous, ⁰je ⁰m'en ⁰servirais.

" Les ⁵vraies ^{0 0}conquêtes, ^{13 0}les ^{0 9 0 10 19}seules ⁰qui ⁰ne ⁰donnent ⁰aucun
^{0 5 0}regret, ^{0 5 0}sont ⁰celles ⁵que ⁰l'on ⁰fait ⁰sur ⁰l'ignorance.

" L'occupation ⁰la ⁰plus_honorable ^{0 9 0}comme ⁰la ⁰plus_utile ⁰pour
les ⁰nations, ⁰c'est ^{0 0}de ⁴contribuer ⁰à ⁰l'extension ⁰des ⁰idées_
⁰humaines.

" La ⁵vraie ⁰puissance ^{5 0 9-10}de ⁰la ⁰république ⁴française ⁵doit ⁰consis-
⁴ter ⁵désormais ⁰à ^{5 5 0 0}ne ^{11 0}pas ⁰permettre ⁰qu'il ⁰existe ⁰une ⁰idée ⁰nou-
^{5 0}velle ⁰qui ⁰ne ^{5 0}lui ⁰appartienne.

" BONAPARTE "

VINGT-QUATRIÈME LEÇON.

[In this lesson, the syllable ¹⁷*in*, when sounded naturally, like *an* in *anchor*, will not be marked.]

Arrivé, le ⁰huit ⁵Mai, ^{5 0 0}dix-sept ⁰cent ⁰quatre-vingt-dix-neuf,
dans ⁰la ⁰ville ⁵de ⁰Toulon, ⁵qui ⁰avait ¹⁰été ⁰le ⁰berceau ⁰de ⁰sa_
^{0 9 0}renommée, ^{0 0}Napoléon ⁰apprit ⁹⁻¹⁰que ⁰les ^{0 5 0}lois ⁰révolutionnaires

11	12	13	14	15	15	16	17	18	19
twist,	twist,	fur,	fur,	bull,	moon,	aunt,	ancher,	song,	uncle.

contre les émigrés, que le dix-huit Fructidor avait remises en
vigueur, répandaient encore le deuil dans la neuvième division
militaire.

N'ayant point d'ordres à donner, comme militaire, dans un
pays qui n'était pas sous son commandement, il écrivit,
comme membre de l'institut national, aux commissions mili-
taires du Midi, pour les inviter à prendre conseil de la clém-
ence et de l'humanité dans leurs arrêts. "J'ai appris avec
la plus grande douleur, leur dit-il que des vieillards âgés de
soixante dix à quatre-vingts ans, de misérables femmes,
enceintes ou environnées d'enfants en bas âge, avaient été
fusillés comme prévenus d'émigration.

"Les soldats de la liberté seraient-ils donc devenus des
bourreaux ?

"La pitié qu'ils ont portée jusqu'au milieu des combats,
serait-elle donc morte dans leurs cœurs ?

"La loi du dix-neuf Fructidor a été une mesure de salut
public. Son intention a été d'atteindre les conspirateurs et
non de misérables femmes et des vieillards caducs.

"Je vous exhorte donc, citoyens, toutes les fois que la loi

1 1 1 2 3 4 5 6 7 8 9 10
 ha! ha! ha! arm, her, fail, e'r, there, heat, eel, of, over.

présentera à votre tribunal des vieillards de plus de soixante
 ans, ou des femmes, de déclarer qu'au milieu des combats
 vous avez respecté les vieillards et les femmes de vos
 ennemis.

“ Le militaire qui signe une sentence contre une personne
 incapable de se défendre, est un lâche.”

Cette généreuse démarche sauva la vie à un grand nombre
 de personnes.

VINGT-CINQUIÈME LEÇON.

[In this and the following lesson, the letter *c*, when sounded soft, and the *e* mute at the end of words, will cease being marked.]

Lorsque tout fut prêt pour l'embarquement de Napoléon
 pour l'expédition d'Égypte, il adressa à son armée la ha-
 rangue suivante :

“ Officiers et soldats ; Il y a deux ans que je vins vous
 commander ; à cette époque, vous étiez dans la rivière de
 gènes, dans la plus grande misère, manquant de tout, ayant
 sacrifié jusqu'à vos montres pour votre subsistance réciproque ;
 je vous promis de faire cesser vos misères ; je vous conduisis
 en Italie ; là tout vous fut accordé, n'ai-je pas tenu ma
 parole ?”

11 12 13 14 15 15- 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

Les soldats répondirent par le cri général, "Oui!"

Napoléon reprit : "Eh ! bien apprenez que vous n'avez point encore assez fait pour la patrie et que la patrie n'a point encore assez fait pour vous."

"Je vais actuellement vous mener dans un pays où, par vos exploits futurs, vous surpasserez ceux qui étonnent aujourd'hui vos admirateurs, et rendrez à la patrie des services qu'elle a droit d'attendre d'une armée d'invincibles."

"Je promets à chaque soldat qu'au retour de cette expédition il aura de quoi acheter six arpents de terre."

"Vous allez courir de nouveaux dangers ; vous les partagerez avec vos frères les marins. Cette arme jusqu'ici ne s'est pas rendue redoutable à nos ennemis ; leurs exploits n'ont point égalé les vôtres, les occasions leur ont manqué ; mais le courage des marins est égal au vôtre ; leur volonté est celle de triompher ; ils y parviendront avec vous."

"Communiquez-leur cet espoir invincible qui partout vous rendit victorieux : secondez leurs efforts ; vivez à bord avec cette intelligence qui caractérise des hommes purement

1 1 1 2 3 4 5 6 7 8 9 10
ha! ha! ha! arm, her, fail, e'r, there, heat, eel, of, over,

animés⁰ et dévoués⁷⁻¹⁷ au bien de la même¹⁰ cause. Ils ont,
comme vous,^{0 0 0} acquis des droits⁹⁻¹⁰ à la reconnaissance^{0 9 0 5} nationale,
dans l'art difficile^{0 0 0} de la marine⁷.

“Habituez-vous^{0 4} aux manœuvres¹³ du bord; devenez la^{0 8 0 4}
terreur de vos ennemis^{5 0 13 10 5 0 0} de terre et de mer; imitez en cela^{5 4 0}
les soldats romains, qui surent^{0 17} à la fois^{0 9-10} battre Carthage⁰ en
plaine⁵ et les carthaginois^{0 9-10} sur leurs flottes.”^{13 0}

Les cris⁰, “Vive la république,” furent la réponse de⁰
l'armée.

VINGT-SIXIÈME LEÇON.

[In this lesson and that following, the last consonant of a word, when mute, will not be marked.]

Après¹¹ une navigation⁵ de vingt jours, l'escadre française⁵
parut, le dix¹¹⁻¹⁷ Juin, devant Malte, qui se⁰ laissa occuper sans^{0 5 0 4}
résistance; ce⁰ qui fit dire par Cafarelli à Bonaparte; après la⁵
visite des fortifications; “Ma foi, mon général, nous sommes⁰
bien heureux qu'il y ait eu^{7-17 13 14} quelqu'un dans la ville pour nous^{5 11 0 5 0 19}
en ouvrir les portes.” Napoléon a pourtant nié à St. Hélène
qu'il eut été redevable de cette conquête à des intelligences⁵
particulières. “C'est dans Mantoue, a-t-il dit, que je pris^{15 0 8}

11	12	13	14	15	15	16	17	18	19
twist,	twist,	fur,	fur,	bull,	moon,	aunt,	anchor,	song,	uncle.

Malte; c'est le ¹⁴généreux ^{5 0}traitement ⁵fait ⁵à ⁵Wurmser qui ⁰me
⁰valut la soumission du grand maître et des ^{0 4}chevaliers." M.
⁰de Bourrienne ^{0 5}affirme ⁰au contraire ⁵que ^{0 4}les ⁰chevaliers furent
livrés.

Quoiqu'il ^{9-1 0}en soit, Bonaparte ne s'arrêta ⁰que ¹⁴peu de ⁰jours
à Malte. La flotte cingla vers Candie qui fut ^{5 8}reconnue le
vingt cinq ¹¹⁻¹⁷Juin, et ce fut ⁵ce détour qui trompa Nelson et qui
l'empêcha ⁰de ⁴rencontrer l'expédition française devant ³Alexan-
drie, comme ^{8 9}il l'avait calculé ⁵ce fut très ^{14 14}heureux pour l'armée
française; car Brueix ⁵déclarait qu'avec dix ^{5 4 13 0}vaisseaux seule-
ment, l'amiral ^{5 10 5}anglais aurait pour lui toutes les chances de
succès. "Dieu ^{7-14 5 1}veuille, disait ⁵il souvent avec ^{5 19 0}un profond
sourir, que ⁴nous passions sans rencontrer les ⁵Anglais."

Avant ⁴de ⁵toucher la côte ⁴africaine, Bonaparte voulut
s'adresser une fois ^{5 4 11 9-1}encore à ses soldats, pour ^{10 0 4 13}réchauffer leur
enthousiasme par la perspective d'une ^{5 5 11 5}prochaine et vaste con-
quête, et pour les prémunir contre les dangers du ^{4 0}décourage-
ment et de ^{0 7}l'indiscipline. Voici la fameuse ^{9-1 14}proclamation
qu'il leur fit ^{13 0}en cette circonstance.

1	1	1	2	3	4	5	6	7	8	9	10
ha!	ha!	ha!	arm,	her,	fail,	e'r,	there,	heat,	eel,	of,	over,

17 0 5 0 7-5
VINGT-SEPTIÈME LEÇON.

[In this and the following lessons, the letter *s* in the middle of a word, when sounded like *z*, and the sound of *ie*, will cease being marked.]

Bonaparte, membre de l'institut national, général en chef, à bord de l'Orient, le quatre Messidor an six :

" Soldats, Vous allez entreprendre une conquête dont les effets sur la civilisation et le commerce du monde sont incalculables. Vous porterez à l'Angleterre le coup le plus sûr et le plus sensible, en attendant que vous puissiez lui donner le coup de la mort.

" Nous ferons quelques marches fatigantes ; nous livrerons plusieurs combats ; nous réussirons dans toutes nos entreprises ; les destins sont pour nous. Les beys mamelucks qui favorisent exclusivement le commerce anglais, qui ont couvert d'avanie nos négociants, et qui tyrannisent les malheureux habitants du Nil, quelques jours après notre arrivée n'existeront plus.

" Les peuples avec les quels nous allons vivre sont mahométans ; leur premier article de foi est celui-ci : ' Il n'y a pas d'autre Dieu que Dieu, et Mahomet est son prophète.' Ne les contredisez pas ; agissez avec eux comme nous avons

11 12 13 14 15 15 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

agi⁵ avec les juifs, avec les⁵ italiens; ayez des⁷⁻¹⁷ égards pour^{4-7 4}
leurs¹³ muphtis, pour leurs¹³ imans, comme vous⁹ en avez⁴ eu¹¹
pour les rabbins' et les⁴ évêques; ayez pour les cérémonies^{4-7 4}
que⁰ prescrit l'Alcoran, pour les mosquées, la même tolérance⁵
que vous avez⁴ eue pour les couvents, pour les synagogues,
pour la religion⁰ de Moïse et de⁰ Jesus-Christ^{4 0}.

"Les légions romaines protégeaient toutes les⁵ religions.⁰
Vous trouverez des usages^{0 4} différents de ceux de l'Europe;^{0 14 13}
il faut vous¹⁰ y accoutumer.^{0 4}"

"Les peuples chez les quels nous¹³ allons⁴ entrer, traitent les⁵
femmes¹ différemment que nous; mais, dans tous les pays,^{0 0 0 sh 0 5}
celui qui viole^{0 11-7} est un monstre.¹⁹

"Le pillage¹⁹ n'enrichit qu'un⁰ petit nombre d'hommes, il^{0 9}
nous déshonore, il détruit nos⁰ ressources, il nous rend^{11-7 10 0}
ennemis des peuples qu'il est de notre intérêt d'avoir pour^{5 0 13 2-1}
amis.

"La première^{3 7-5} ville que nous⁰ allons rencontrer a été bâtie⁴
par Alexandre, nous trouverons⁰ à chaque pas⁰ de grands⁰ sou-
venirs dignes d'exciter⁴ l'émulation des français.⁵"

À la suite de cette proclamation, Bonaparte publia un^{11-7 3 7-1 19} ordre^ç

1 1 1 2 3 4 5 6 7 8 9 10
 ha! ha! ha! arm, her, fail, e'r, there, heat, eel, of, over,

du jour qui portait la peine de mort contre tout individu de
 l'armée qui pillerait, violerait, mettrait des contributions ou
 commettrait des extorsions quelconques. Les corps étaient
 responsables des infractions commises par ceux qui leur
 appartenaient.

17 0 0 11-7 7-5 0
 VINGT-HUITIÈME LEÇON.

[In this lesson and the following, the sound of *oi*, and that of *ch* when sounded like *sh*, will cease being marked.]

La flotte arriva le premier Juillet devant Alexandrie.
 Nelson y était deux jours auparavant, et surpris de n'y pas
 rencontrer l'expédition française, il supposa quelle avait gagné
 les côtes de Syrie, pour débarquer à Alexandrette. Bonaparte
 instruit de son apparition, et prévoyant son prochain retour,
 résolut d'effectuer immédiatement le débarquement de son
 armée. L'amiral Brueix y trouvait des inconvénients et s'y
 opposait de toutes ses forces. Bonaparte insista et fit valoir
 son commandement suprême. "Amiral," dit-il à Brueix,
 qui demandait un retard de douze heures seulement, "nous
 n'avons pas de tems à perdre; la fortune ne me donne que
 trois jours; si je n'en profite pas, nous sommes perdus."

11 12 13 14 15 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

L'amiral dut céder heureusement pour son escadre ; car Nelson ne l'ayant pas trouvée dans les parages où il l'avait cherchée, ne tarda pas à revenir vers Alexandrie ; mais il était trop tard ; la ténacité et la promptitude de Bonaparte avaient sauvé l'armée française qui était alors entièrement à terre.

Le débarquement eut lieu dans la nuit du premier au deux Juillet à une heure du matin, à trois lieues d'Alexandrie.

On marcha aussitôt sur cette ville, dont les ramparts furent escaladés ; Kléber qui commandait l'attaque fut blessé à la tête. Cette conquête ne couta du reste que peu d'efforts et ne fut suivie d'aucun excès. Il n'y eut ni pillage ni meurtre dans Alexandrie.

Au moment de mettre pied à terre, Bonaparte écrivit la lettre suivante au pacha d'Égypte :

“ La république française s'est décidée à envoyer une armée puissante pour mettre fin aux brigandages des beys d'Égypte. Toi qui devrais être le maître des beys, et que cependant ils tiennent au Caire sans autorité et sans pouvoir tu dois voir mon arrivée avec plaisir.

“ Tu es sans doute déjà instruit que je ne viens point pour

1 1 1 2 3 4 5 6 7 8 9 10
ha! ha! ha! arm, her, fail, e'r, there, heat, eel, of, over,

7-17 5 rien faire contre le Koran ni contre le sultan ; viens donc à ma
rencontre et maudis avec moi la race impie des beys."

17 0 13 7-5
VINGT-NEUVIEME LEÇON

[In this lesson and the following, the sound of *ai* will not be marked.]

10
BATAILLE DES PYRAMIDES

15-17
À la pointe du jour, nous rencontrâmes les avant-gardes
que nous repoussâmes de village en village.

14 0 13
À deux heures après midi, nous nous trouvâmes en pré-
sence des retranchements de l'armée ennemie.

J'ordonnai aux divisions des généraux Desaix et Reynier de
prendre position sur la droite entre Djyzeh et Embabeh, de
manière à couper à l'ennemi la communication de la haute
Égypte, qui était sa retraite naturelle.

Dès l'instant que Mourad bey s'aperçut du mouvement
du général Desaix, il se résolut à charger et il envoya un de
ses beys les plus braves avec un corps d'élite qui, avec la
rapidité de l'éclair, chargea les deux divisions. On le laissa
approcher jusqu'à cinquante pas et on l'accueillit par une
grêle de balles et de mitraille, qui en tua un grand nombre.

11 12 13 14 15 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

Ils se⁰ jetèrent dans l'intervalle⁵ que formaient les deux¹⁴ divisions où ils furent reçus par un¹⁹ double feu qui acheva⁰ leur défaite⁵. Je saisis⁵ l'instant¹⁷ et j'ordonnai⁰ à la division du général Bon, qui était sur le Nil, de se⁰ porter⁴ à l'attaque⁰ des retranchements, et au général Vial, qui commandait la division du général Menou, de se⁰ porter⁴ entre le corps qui venait de le charger et les retranchements^{ah}, de manière à remplir le triple but, d'empêcher⁴ le corps d'y rentrer, de couper la retraite⁴ à celui qui les occupait, et enfin, s'il était nécessaire, d'attaquer ces retranchements par la gauche.

Dès l'instant¹⁷ que les généraux Vial et Bon furent à portée, ils ordonnèrent⁹⁰ à la première et à la troisième division de chaque bataillon de se¹⁰ ranger en colonne d'attaque, tandis que la deuxième et quatrième conserveraient leur même position, formant toujours le bataillon carré, qui ne se trouvait plus que sur trois de hauteur, et s'avancait pour soutenir les colonnes d'attaque.

Les colonnes d'attaque du général Bon commandées par le brave général Rampon, se jetèrent sur les retranchements avec leur impétuosité ordinaire malgré le feu d'une assez grande quantité d'artillerie, lorsque les mamelucks firent une

1 1 1 2 3 4 5 6 7 8 9 10
 ha! ha! ha! arm, her, fail, e'r, there, heat, eel, of, over,

charge; ils sortirent des retranchements au grand galop, nos
 colonnes eurent le temps de faire halte, de faire front de tous
 côtés et de les recevoir la bayonnette au bout du fusil et par
 une grêle de balles.

7-5 TRENTIÈME LEÇON.

[In this lesson and the following, the sound of *er*, in the middle and at the end of a word, and that of *t*, when sounded like the letter *c*, will cease being marked.]

A l'instant même le champ de bataille fut jonché de leurs
 morts. Nos troupes eurent bientôt enlevé les retranche-
 ments. Les mamelucks en fuite se précipitèrent aussitôt en
 foule sur leur gauche, mais un bataillon de carabiniers, sous
 le feu duquel ils furent obligés de passer à cinq pas, en fit
 une boucherie effroyable. Un très grand nombre se jeta
 dans le Nil et s'y noya.

Plus de quatre cents chameaux chargés de bagages, cin-
 quante pièces d'artillerie, sont tombés en notre pouvoir.
 J'évalue la perte des mamelucks à deux mille hommes de
 cavalerie d'élite. Une grande partie des beys ont été blessés
 ou tués. Mourad bey a été blessé à la joue. Notre perte se
 monte à vingt ou trente hommes tués et à cent vingt blessés.
 Dans la nuit même la ville du Caire a été évacuée. Toutes

11 12 13 14 15 15- 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

leurs¹³ chaloupes canonières, corvettes, bricks, et même¹¹ une
frégate ont¹⁰ été brûlés et le quatre, nos troupes sont entrées¹⁰
au Caire. Pendant la¹¹⁻⁷ nuit la populace a brûlé les maisons¹⁰
des beys et commis plusieurs¹³ excès⁰. Le Caire qui a plus⁴ de^{9 0}
trois cent mille⁰ habitants, a la plus vilaine populace du
monde.

La cavalerie⁰ des mamelucks a montré^{0 15 0} une grande bravoure.¹¹
Ils défendaient leur fortune et il n'y⁵ en¹³ a pas¹⁰ un sur le quel
nos soldats n'aient trouvé trois, quatre et cinq cents louis d'or.¹⁵⁻⁷

Tout le luxe de ces gens-ci^{16 0} était dans leurs¹³ chevaux et⁰
dans leur¹³ armement. Leurs maisons sont pitoyables.⁹⁻¹⁷⁻¹ Il
est difficile de voir⁰ une terre plus fertile et un peuple plus
misérable, plus ignorant et plus abruti.¹⁹ Ils préfèrent¹⁹ un
bouton de nos soldats à un écu de six francs; dans les¹⁵
villages ils ne connaissent pas même ce qu'est^{9 0} une⁵ paire de¹¹
ciseaux. Leurs maisons sont¹³ de boue.¹⁵⁻ Ils n'ont pour tout
meuble qu'une natte de paille¹³ et deux¹¹ ou trois pots¹⁰ de terre.
Ils mangent et consomment⁹ en général très peu de chose.¹⁴
Ils ne connaissent point l'usage des moulins de sorte que nous^{9 0}
avons bivouaqué^{15 1} sur des tas¹⁵⁻¹⁷ immenses de blé, sans pouvoir^{7 0}
avoir de Farine.⁷ Nous ne nous nourrissions⁰ que³ de légumes⁰

1	1	1	2	3	4	5	6	7	8	9	10
ha	ha	ha	arm,	her,	fail,	e'r,	there,	heat,	eel,	of,	over,

et de bestiaux. Le ¹⁴ peu ¹⁷ de grain qu'ils convertissent ⁵ en Farine, ils le font ⁵ avec des pierres ; et dans quelques ¹⁰ gros villages, il ¹⁷ y ¹⁴ a des moulins ⁰ que font tourner des bœufs.

11 7-5 TRENTÉ-ET-UNIÈME LEÇON.

[In this lesson and the following, no regular order will be observed in marking the pronunciation.]

Tandis ⁴ que ⁵ Desaix poursuivait Mourad bey dans la ⁴ haute ⁰ Égypte, Napoléon s'occupait, au Caire, à donner ¹¹ une ¹⁰ administration régulière aux provinces ⁴ égyptiennes. Mais Ibrahim ⁴ bey qui s'était porté en Syrie, obligea, ¹ par ses mouvements, le conquérant ¹³ législateur, à quitter ses travaux ¹³ de pacification pour retourner au combat. Bonaparte le rencontra et ¹ le battit ⁴ à Saleheyh. Le brave ⁴ Sulkowsky fut blessé dans ⁰ cette ⁵ affaire.

La joie ⁰ de ³ ce nouveau triomphe fut bientôt ¹⁷ troublée par ¹¹ une ⁵ nouvelle déplorable. Kléber annonça par ⁵ une ⁰ dépêche à Bonaparte que Nelson venait ⁰ de détruire la flotte française à Aboukir, après ⁵ une lutte désespérée. Dès ⁰ que ³ le ¹¹⁻⁷ bruit de ⁰ cette catastrophe se fut répandu dans l'armée, le mécontentement et la consternation furent ³ au comble. Les soldats et les généraux ⁷⁻⁴ que ³ le ⁷⁻⁴ dégoût et l'inquiétude avaient saisis au

11 12 13 14 15 15 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

premiers jours du débarquement, ressentirent plus vivement, que jamais les atteintes de la nostalgie, et exhâlèrent souvent leur désenchantement en murmures. Napoléon, mesurant d'un coup d'œil toute l'énormité de ce désastre, en parut d'abord accablé, et comme on lui disait que le directoire s'empresserait sans doute de le réparer, il interrompit vivement ; " Votre directoire," dit-il, " c'est un tas de Ils m'envient et me haïssent ; ils me laisseront périr ici. Et puis, ajouta-t-il, en désignant son état-major, ne voyez-vous pas toutes ces figures ? C'est à qui ne restera pas."

Mais l'abattement n'allait pas à sa grande âme, et il s'en releva bientôt pour s'écrier avec l'accent d'une héroïque résignation. " Eh ! bien, nous resterons ici, ou nous en sortirons grands comme les anciens."

TRENTE-DEUXIÈME LEÇON.

L'anniversaire de la fondation de la république fut célébré au Caire le premier Vendémiaire an sept. Bonaparte présida à cette solennité patriotique. " Soldats," dit-il à ses compagnons d'armes, " il y a cinq ans, l'indépendance du peuple était menacée ; vous reprîtes Toulon, ce fut le présage de la

1	1	1	2	3	4	5	6	7	8	9	10
ha	ha	ha	arm,	her,	fail,	e'r,	there,	heat,	eel,	of,	over,

ruine de vos^{10 5 0} ennemis. Un⁰ an après, vous battiez les⁰ autri-
 chiens à Dégo; l'année suivante, vous étiez sur le^{0 5} sommet
 des Alpes. Vous luttiez contre Mantoue, il y a¹⁴ deux ans,
 et nous remportons la célèbre bataille de Saint¹⁷ Georges.
 L'an passé vous étiez aux sources de la Drave et de
 l'Ysouzo, de¹⁰ retour de l'Allemagne. Qui eut dit alors que¹¹
 vous seriez^{0 7-4 10} aujourd'hui sur les bords du Nil, au centre de
 l'ancien¹⁷ continent? Depuis l'anglais, célèbre dans les arts et
 le commerce, jusqu'au hideux¹⁴ et féroce bédouin^{15 17}, vous fixez¹²
 les regards du monde. Soldats! votre⁶ destinée est belle
 parceque vous êtes dignes de³ ce que vous avez fait et de
 l'opinion qu'on a⁸ de vous. Vous mourrez avec honneur
 comme les braves dont les noms sont inscrits sur cette
 pyramide, ou vous retournerez dans votre patrie couverts de
 lauriers et de l'admiration¹³ de tous les peuples.

“ Depuis cinq mois que nous sommes éloignés¹³ de l'Europe,
 nous avons été l'objet perpétuel des sollicitudes de nos com-
 patriotes. Dans ce jour, quarante millions de citoyens célè-
 brent l'ère du gouvernement représentatif; quarante millions
 de citoyens⁹⁻¹⁷⁻¹⁷ pensent à vous; tous disent: c'est à leurs
 travaux, à leur sang⁰ que nous devons la paix générale, le³

11	12	13	14	15	15	16	17	18	19
twist,	twist,	fur,	fur,	bull,	moon,	aunt,	anchor,	song,	uncle.

repos, la prospérité du commerce et les bienfaits de la liberté civile.”

De leur côté, les cheicks, s’associèrent, en apparence, du moins, aux réjouissances de l’armée française ; ils firent retentir les mosquées de chants d’allégresse ; ils prièrent le grand Allah de “ bénir le favori de la victoire,” et de faire prospérer l’armée des braves de l’Occident.

TRENTÉ-TROISIÈME LEÇON.

Au milieu de ces dispositions amicales, les chefs des mamelucks, alliés de l’Angleterre, Ibrahim et Mourad bey, fomentaient une insurrection qui ne tarda pas à éclater dans la capitale même de l’Egypte. Bonaparte était alors au vieux Caire ; dès qu’il fut instruit de ce qui se passait, il se hâta de revenir à son quartier général. Les rues du Caire furent vite balayées par les troupes françaises, qui réduisirent les révoltés à se jeter dans la grande mosquée, où ils furent bientôt foudroyés par l’artillerie. Ils avaient refusé de capituler ; le bruit du tonnerre qui vint frapper leur imagination superstitieuse les rendit plus traitables. Mais Napoléon repoussa leurs propositions tardives. “ L’heure de

1	1	1	2	3	4	5	6	7	8	9	10
ha	ha	ha	arm,	her,	fail,	e'r,	there,	heat,	eel,	of,	over,

La clémence⁰ est passée," leur dit-il ; " vous avez commencé, c'est à moi à finir." Les portes de la mosquée furent aussitôt forcées, et le sang des turcs coula en abondance. Bonaparte avait à venger entr'autres, la mort du général Dupuis¹¹⁻⁷, commandant de la place, et celle du brave Salkow¹⁰-sky pour le⁰ quel il avait autant d'affection que d'estime.

L'influence anglaise qui avait provoqué la sédition du Caire et le soulèvement de toute l'Égypte⁴, parvint aussi à déterminer le divan de Constantinople à des actes d'hostilité⁰ contre la France. Un manifeste du grand seigneur^{5 13}, rempli d'imprécations et d'invectives¹⁵⁻⁵, vouait les drapeaux de la république à l'ignominie et ses soldats à l'exécration. Bonaparte⁸ répondit à ces outrages et à ces provocations homicides par une proclamation qui se terminait ainsi : " Le plus religieux des prophètes¹⁴ a dit ' La sédition est endormie ' ; maudit soit celui^{0 11-7} qui la réveillera."

Il se¹⁴ rendit peu après à Suez⁵ pour visiter les traces de l'ancien canal qui joignait les eaux du Nil à la Mer Rouge ; ayant eu⁰ le désir de voir les sources de Moïse. Il faillit⁰ devenir^{0 8} victime de sa curiosité, en s'égarant par l'effet de la nuit¹¹⁻⁷ à travers la marée montante. " Je courus^{15 11} le danger de périr comme Pharaon," a-t-il dit lui-même, " ce qui n'eût pas¹²

11	12	13	14	15	15	16	17	18	19
twist,	twist,	fur,	fur,	bull,	moon,	aunt,	anchor,	song,	uncle.

manqué⁵ de fournir à tous les prédicateurs de la Chrétienté,^k
 un⁵ texte magni^{ka}fique contre moi."

16 0 0 1 7-5
TRENTE-QUATRIÈME LEÇON.

Napoléon méditait⁰ depuis long¹tems une campagne⁵ en Syrie¹⁷ et il résolut d'accomplir son dessein⁵; la nouvelle des succès⁵ de Djézzar lui était arrivée⁵ à Suez⁰; il s'empres⁵a de retourner au Caire pour y prendre les troupes nécessaires à son expédition^{ka}, et après avoir assuré la tranquillité par le supplice nocturne des chefs du peuple¹³ qui avaient figuré dans la dernière révolte, il quitta l'Égypte⁴ et entra en Asie. Le désert était devant lui; il le traversa monté le plus souvent sur un dromadaire, qui résistait mieux¹⁴ que ses chevaux^{0 10} à la chaleur et aux fatigues.

L'avant garde s'étant égarée⁰, il ne la retrouva qu'au moment où elle se livrait au désespoir, près de succomber de lassitude ou de mourir de soif⁹⁻¹. Bonaparte annonça de l'eau et des vivres à ces malheureux soldats: "Mais quand tout cela eût tardé davantage⁰," leur dit-il; "serait-ce une raison de murmurer et de manquer de courage? Non, soldats, apprenez à mourir avec honneur."

1	1	1	2	3	4	5	6	7	8	9	10
ba	ha	ha	arm,	her,	fall,	e'r,	there,	heat,	eel,	of,	over,

Cependant les privations et les souffrances^{8 0} physiques devenaient⁷⁻⁴ telles quelquefois, que la hiérarchie et la discipline en étaient gravement altérées. Il arriva à un soldat français sur les sables brûlants de l'Arabie, de céder avec peine à ses chefs quelques gouttes d'eau bourbeuse, ou l'ombre de quelques pans^{0 7-14} de vieux mur, comme il leur disputa plus tard, au milieu des glaces de la Russie le coin d'un mauvais foyer ou des lambeaux⁸ de cheval. Un jour que le général en chef se sentait suffoqué par l'ardeur du soleil, il obtint comme une grâce, de mettre sa tête à l'ombre sous un débris de porte, et "l'on³ me faisait là, a dit Napoléon, une immense concession." En soulevant du pied quelques pierres, il découvrit un camée d'Auguste, auquel les savants ont attaché beaucoup⁰ de prix, et que Napoléon donna d'abord à Andréossi pour le reprendre ensuite et en gratifier Joséphine. Ce fut sur les ruines de Péluze que cette belle découverte^{12 7-14} eut lieu.

TRENTE-CINQUIÈME LEÇON.

Le six Mars, Jaffa fut emporté d'assaut et abandonné au pillage et au massacre. Bonaparte⁹⁻¹⁷⁻¹ envoya ses aides de camp⁸ Beauharnais et Croisier pour appaiser la fureur du soldat. Ils arrivèrent à tems pour accorder la vie sauve à quatre

11 12 13 14 15 16 17 18 19
twist, twist, fur, fur, bull, moon, aunt, anchor, song, uncle.

mille albanais qui faisaient partie de la garnison et qui avaient échappé au carnage en se réfugiant dans de vastes caravansérails. Lorsque le général en chef apperçut cette masse de prisonniers, il s'écria d'un ton pénétré : " Que veulent-ils que j'en fasse ? Ai-je des vivres pour les nourrir ; des bâtiments pour les transporter en France ou en Égypte ? que diable m'ont-ils fait là ? " Les aides de camp s'excusèrent sur le danger qu'ils auraient couru à refuser la capitulation, en rappelant d'ailleurs à Bonaparte la mission d'humanité qu'il leur avait confiée. " Oui, sans doute, " répliqua-t-il vivement ; " pour les femmes, les enfants, les vieillards, mais non pas pour des soldats armés ; il fallait mourir et ne pas m'amener ces malheureux, que voulez-vous que j'en fasse ? " Il délibéra pendant trois jours sur le sort de ces prisonniers, attendant que la mer et les vents lui amenassent une voile hospitalière pour l'en débarrasser, sans le réduire à faire couler encore des flots de sang. Mais les murmures de l'armée ne lui permirent pas de retarder davantage une mesure qui lui inspirait la plus grande répugnance ; l'ordre de les fusiller fut donné le dix Mars.

L'armée française avait apporté en Syrie les germes de la peste ; elle se développa au siège de Jaffa et devint chaque

1	1	1	2	3	4	5	6	7	8	9	10
ha	ha	ha	arm,	her,	fail,	e'r,	there,	beat,	eel,	of,	over,

jour plus intense. Bonaparte dit de l'adjudant général Grésieux, qui ne voulait toucher personne pour se garantir de la contagion, " S'il a peur de la peste, il en mourra ; " sa prédiction s'accomplit au siège de Saint Jean d'Acre. Ce fut le dix Mars que Bonaparte arriva devant cette place ; il y rencontra une résistance plus vigoureuse qu'il ne l'avait supposé. Le général Cafarelli y reçut une blessure mortelle. Avant de rendre le dernier soupir, il se fit lire la préface de l'esprit des lois, ce qui parut un peu singulier au général en chef, qui d'ailleurs fut fort affligé de cette perte.

TRENTÉ-SIXIÈME LEÇON.

Après deux mois de siège, Napoléon voyant sa petite armée s'affaiblir chaque jour par les ravages de la peste, et par les combats fréquents qu'il fallait soutenir contre une garnison intrépide, se décida à retourner en Égypte. Tous ses vastes projets sur l'Orient, l'abandonnèrent en ce moment, ce qui lui a fait dire plus tard que : " Si Saint Jean d'Acre fut tombé, il changerait la face du monde ; que le sort de l'Orient était dans cette bicoque."

Voici la proclamation qu'il publia à son quartier général d'Acre pour annoncer et justifier son retour en Égypte.

" Soldats, — Vous avez traversé le désert qui sépare

11	12	13	14	15	15	16	17	18	19
twist,	twist,	fur,	fur,	bull,	moon,	aunt,	anchor,	song,	uncle.

l'Afrique de l'Asie, avec plus de rapidité qu'une armée arabe.

“ L'armée arabe qui était en marché pour envahir l'Egypte est détruite ; vous avez pris son général, ses équipages de campagne, ses bagages, ses outres, ses chameaux.

“ Vous vous êtes emparés de toutes les places fortes qui défendent les puits du désert.

“ Vous avez dispersé aux champs du Mont-Thabor cette nuée d'hommes accourus de toutes les parties de l'Asie, dans l'espoir de piller, l'Egypte.

“ Les trente vaisseaux que vous avez vus arriver dans Acre, il y a douze jours, portaient l'armée qui devait assiéger Alexandrie ; mais obligée d'accourir à Acre, elle a fini ses destins ; une partie de ses drapeaux ornera votre entrée en Egypte.

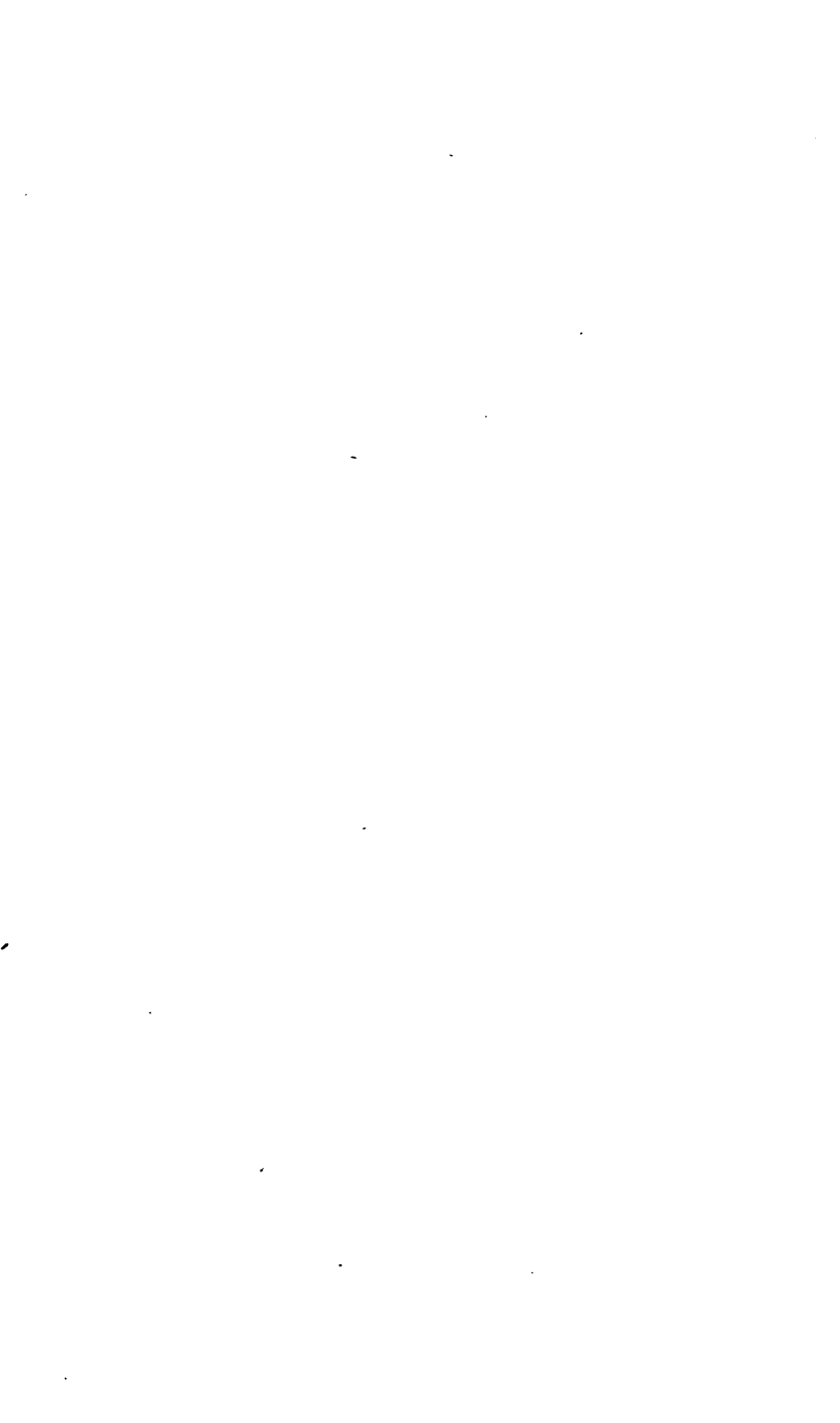
“ Enfin après avoir avec une poignée d'hommes, nourri la guerre pendant trois mois dans le cœur de la Syrie, pris quarante pièces de campagne, cinquante drapeaux, fait six mille prisonniers, rasé les fortifications de Gaza, Jaffa, Caiffa, Acre, nous allons rentrer en Egypte ; la saison des débarquements m'y appelle.

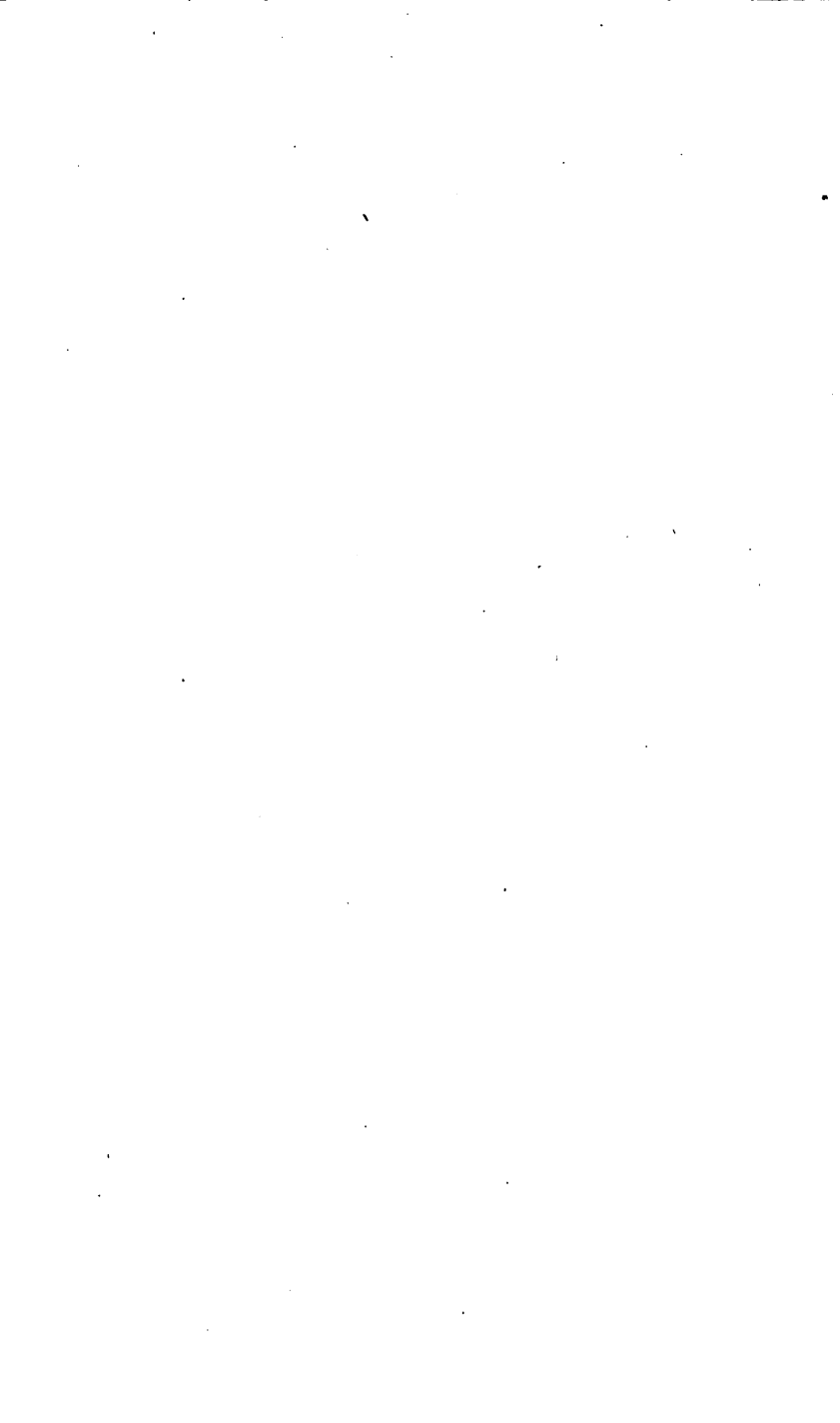
“ Encore quelques jours et vous aviez l'espoir de prendre le pacha même, au milieu de son palais ; mais dans cette saison la prise du château d'Acre ne vaut pas la perte de

1	1	1	2	3	4	5	6	7	8	9	10
ha!	ha!	ha!	arm,	her,	fail,	e'r,	there,	heat,	eel,	of,	over.

quelques jours ; les braves que³ je⁰ devrais³ y perdre sont_ç
 aujourd'hui nécessaires pour des opérations plus_ç essentielles.^{5 16 7-5}"

Le signal de la⁰ retraite fut donné le vingt Mai. Bonaparte
 voulut que tout le monde se⁷⁻⁴ mit à pied, pour laisser les
 chevaux à la disposition des blessés et des pestiférés. Quand
 son⁹ écuyer^{4 11-77-4} vint lui demander quel⁰ cheval il se réservait pour
 lui-même, il le renvoya avec colère, en lui criant, " Que tout⁸⁻¹⁷⁻¹
 le monde¹⁰ aille⁷⁻⁴ à pied ! Moi le premier, ne connais-
 sez-vous pas l'ordre ? sortez."





1990

